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FOR THE TEACHER, STUDENT & LOVER OF MUSIC

THEO. PRESSER, PUBLISHER

PHILADELPHIA, PENNA.

THE IMPORTANCE OF THE FIRST MONTH

Military commanders lay great stress upon the necessity for a sharp, quick, decisive attack. Many a battle has been won in this way. If you have made your plans for the musical season you are now in position to commence work at once. Do not wait and try "to work into it." Start right in as though the season were in full swing. If you are a teacher let your pupils know that you desire to commence at once, and tell them so in few and certain words. Don't "beat around the bush." It is very wrong for a pupil to commence a month or so after the season commences. It is unjust to the teacher and unjust to the pupil. The teaching season in this country is extremely short as it is, and when the pupil commences his lessons some time in late October or early November he has only about eight months to complete his year's work. Four months wasted! Only the teacher knows what this means. In the public school a long vacation of this kind is not so noticeable as in the case of pupils in music whose success must depend upon manual dexterity as well as intellectual activity. It is also unjust to the teacher to expect him to go straggling along with only one-half or one-third of his class.

By tactful means some teachers are able to get all their pupils at work during the first and second weeks of September. This is as it should be, except in the cases of very advanced pupils who may be able to practice for a time without assistance. One teacher of our acquaintance used to keep a record of the work accomplished by all of her pupils, and at the end of the teaching year she would compare these records and indicate to the pupils who commenced late in the season how much they had lost. These two extra months are really of great importance, and if this matter is brought to the attention of parents in the right way they will realize it. Possibly if you could have the parents of your delinquent pupils read the above they might insist upon their children commencing their musical work at the same time they commence their school work. Nothing can be gained by postponing the music lessons, and a great deal may be lost by delay.

AMERICAN MUSIC OF ANOTHER KIND

We hear a great deal about promoting American music, and when we say American music we think of the music of the United States. It rarely occurs to us that there is American music outside of the United States. In Europe, where we have a wider and more diversified aspect of America than we

in this country could possibly have, they make a sharp distinction between North America and South America. They look for a great future in South America, which we in our marvellously rich and successful land entirely ignore. A few of us know

that Gomez, Carreño and Hahn are South American musicians, but more than that we know not. A recent publication compiled by the bureau having the promotion of the South American Republics as its main object has come to hand and opened our eyes so wide that we have been thinking about it ever since. In it were published pictures of the great opera houses in South American cities, and so magnificent are they that few of our North American opera houses can compare with them in architectural beauty or size. Some of them had cost \$2,000,000 to erect, and the cost of ten of the largest houses made the astonishing total of \$16,625,000. The leading singers of Europe, especially Italian singers, make regular South American tours. Bonci is particularly popular in South America.

Opera is a peculiarly Latin diversion. In South America it overshadows all other musical effort. Possibly in the future some "great American composer" may arise in South America. Thus far Gomez represents the height of musical accomplishment in South America. Even he is almost pure Italian in his style and design.

"MAKING HAY WHILE THE SUN SHINES"

VIOLENCE—Am a violinist. Just about reaching my fifty-year mark on account of defective hearing, am no longer able to do measurements of the first class, nevertheless am fairly capable of doing a modest amount of work. Requirements are not too exacting.

PIANIST—Educated gentleman of fifty-six, able to converse in and understand French, English and German, and understanding music (also thoroughly), seeks some employment where use of voice instrument is utilized. Favors (also) the French business.

There is an eloquent but pathetic lesson in this for all *Erzür* readers. It points to the certain fact that in our country the services of the man over fifty years of age are vastly underestimated. In other countries the wisdom and experience that can only come with years are venerated and valued as they should be. Lechitzky, Marchel, Garcia, Stockhausen, Liszt, Verdi, Wagner, Thomas and Ascher were all eagerly sought in their later years.

In Japan the body of "Elder Statesmen" men who have fought the battles of life and won, are revered and consulted above all others. The Editor knows personally men of ninety years of age whose intellectual keenness, "up-to-dateness" and mental energy is infinitely above that of thousands of young men of twenty. The statement attributed to Dr. Oeder that "after a man is forty his usefulness commences to wane" is not only untrue, but has done great injury to thousands of perfectly capable men who are willing and anxious to work after they have passed the sixty or seventy year milestone. In an article entitled, "What Musicians Have

Done in Old Age" (November, 1908), Mr. Arthur Elson has given some remarkable evidences of musical virility at an advanced age.

However, we cannot revolutionize public opinion, and the young musician who is wise will leave nothing undone to "make hay while the sun shines." The day of opportunity is to-day. To-morrow you may pass beyond your depth and find that the struggle to keep about is one of the bitterest tragedies of existence. Examine the methods of the business men of your community and see what self-denial and energy are required to win success. Never forfeit a chance to give a lesson in order that you may enjoy some temporary pleasure. Do not overwork, but realize the earning power of accumulated money. Spend only as your income permits. Do not buy anything until you see your way clear to pay for it. *Musical teachers who have not learned thrift must suffer.*

BRINGING THE GREAT ARTIST TO THE HOME

The symposium upon the use of the sound reproducing machine which appeared in recent issues of *The Erv*, and in which many of the best known voice teachers of America gave their opinions, "pro and con," aroused much interest. Some teachers seem very much opposed to the use of the sound reproducing machine in musical education, but we are convinced that in most of these cases the teacher remains unimpaired by being influenced by some notoriously defective machine, or has had no real experience in examining or employing a good machine.

In the last five years wonderful improvements have been made in the method of recording and reproducing. The competition between rival firms is so extremely keen that large corps of trained scientists and try in every way to improve little details. The best machines have now reached a state of approximate perfection, so that many great artists have told the writer that the records of their performances have been startlingly exact. In some of the instrumental records the tone loses somewhat, but even in records of this kind the technique and the nuance remain in a remarkable manner. Discounting these slight disadvantages it is not far better to have records of the work of great artists that can be heard time and again instead of permitting their artistic efforts to blossom for only a few minutes, like the night lilies, and then pass away forever.

Again, if, as many singing teachers maintain, "imitation is the basis of all vocal art," it is not better for the teacher to have at his hand the records of the voices of the great singers of his time and afford the pupil an opportunity to hear many, instead of asking him to imitate one human model. One of our greatest violinists recently told the writer: "Since such excellent records have been taken of my playing, I feel that I have accomplished something permanent, something that will remain as an evidence of my art. Heretofore every thing I have done has been transient interpretation—for the moment."

The sound reproducing machine is not in any way

comparable with piano-playing machines. The latter produce their results by a very mechanical means of imitating good playing. Wonderful as these glorified street pianos sometimes are, there still remains an element of the mechanical that mars their performance. To the writer's opinion they fall very far short of excellent hand playing. The sound reproducing machine is, however, on a much higher scientific and artistic plane. It is a kind of "second piano," and as photography has come to be such an indispensable element in education so is the sound reproducing machine likely to come into very general use in musical education.

The eminent London conductor and teacher, Mr. Henry J. Wood, recently said: "It is of the utmost educational value to all musicians. In listening to the records of such great artists as Patti, Melba, Caruso, and others we will hear what the world's greatest vocalists have done. As a vocal teacher of twenty-five years' experience I can assure you of the tremendous value of this invention and how grateful we vocal teachers are to it. It gives us in showing our pupils what right and beautiful tone is, especially in the country districts where it is impossible to hear the greatest voices. I firmly believe that if all vocal teachers had one of these machines, as well as the finest vocal records published, and could let their pupils hear the brightness and good voice production, it would do more to expel and eradicate our fluty, hoaty, breathy, dull, weak voices than hundreds of pounds spent on useless lessons and in fruitless argument and controversy."

WOMAN'S HIGHEST PROFES- SIONAL CALLING

So many great authorities on pedagogy have expatiated upon the fact that the highest professional calling of woman is that of teaching that it seems idle to consider those who may dispute this fact. The care of the child is the grand province of the woman of the country. In the case of the young child they are infinitely closer to the juvenile mind than a man can hope to be. Their sympathies, their tenderness, their intuitive penetration and their patience make them the best teachers of the young.

In *Appleton's Magazine* Dr. G. Stanley Hall, the well-known university president, says upon this subject: "In the care and nurture of children woman has been, in the past, often perhaps, on the whole, the most satisfying, if not the most useful, of all vocations. Nearly all colleges for women make some, even if very inadequate, provision for those contemplating this vocation. A little of this experience is the very best preparation for motherhood, if marriage be delayed. It is the best substitute for it if it does not come, and the most ready resource for those who, having married, are unable to devote their own resources to it. Here women best bring to bear the best that is in them. What more humanistic training can be conceived than the thorough knowledge which now centers about the child from the nursery up."

This applies to music teachers as well as to those in our public schools. The teacher should be at all times imbued with the nobility and the responsibility of her work. She should also know that of all professional careers for women teaching is probably the happiest and best adapted to her nature. Some particularly gifted women may be called to other professions. But she should know that no more dignified or significant than that of teaching. The woman lawyer, doctor, minister or financier is certainly entitled to no more respect than the woman teacher.

Bjans do not grow their plumage by feeding on feathers, and to seek to rear the young musician only on music is to starve the soul. He must "secrete" even his musical inspirations from the self-same material basis of all sorts and conditions of men derive creature, enterprise, character, wisdom, judgment, prudence, feeling, aspiration, idealism, and inspiration. Without the successful pursuit of these qualities an amount of skill as a musician will enable him to become a lord and ruler of men, or anything like that among the humblest of servants; hence the good of teaching during the preliminaries to, and carrying on hand in hand with, the study of art, a methodic course of reading teaching the chief points in general literature, science, history, poetry and aesthetics.—A. R. Parsons.

Digest of Musical Opinion Abroad

By ARTHUR ELSON

In the *Revue Musicale* is an article by J. C. (Jules Combarieu?) dealing with Paul Reyher's book on English Masques. The reviewer speculates on the real origin of the masque, and derives it from a very ancient origin.

Two facts are claimed at the outset—first, that lyric drama antedated spoken drama, and that words without music and music without words were both derived from it; second, that lyric drama was based on imitation which had a religious origin. Primitive nations devoted their first representations to legends of their gods rather than to subjects taken from observation to the imitation of the actions of men, and by this means they hoped to avert divine wrath.

In opera the necessities of scene and stage effect from religious service it began to lose its musical features. In this way arose the mystery and miracle plays of the Middle Ages. They were forbidden in France in 1548, and less than a century later secular opera was firmly established. The music that had begun with sacred settings was now devoted to profane subjects. In opera the necessities of scene and stage effect from religious service it began to lose its musical features. In this way arose the mystery and miracle plays of the Middle Ages. They were forbidden in France in 1548, and less than a century later secular opera was firmly established. The music that had begun with sacred settings was now devoted to profane subjects.

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Masques differed from our opera and from that of early Italy in the somewhat greater importance of the words. Ben Jonson's lyrics made them famous, while Milton's "Comus" is a classic. Such a poem as it is only with difficulty that the singers are understood at all, but the early music was aimed to enhance the words. Another difficulty was the overture and entr'acte, which were not so much a part of the drama, although these were often far more stately than the caperings of a modern ballet. The music, simple at first, gradually grew into a more ambitious affair, with overtures and entr'actes, but it always remained faithful to the sense of the poetry.

"HOW THE COMPOSERS PROGRESSED."

In *The Music* Edgar Lee gives a detailed description of Wagner's "Liebesverbot," adapted from Shakespeare's "Measure for Measure." Wagner's early operas are always interesting. In the current phrase, they remind us of his later work because they are so different. The early music is so full of life and vigor, and the playing is that tragic work of his youth, in which he had all the characters killed before the end of the play, and carried on the last act with their ghosts. "Die Feen (The Fairies)," too, is sometimes revived as a well and wonderful spectacle. "Das Liebesverbot" is not so bad—in fact, it is quite a worthy example of the melodic display style.

But the most valuable lesson to be drawn from these operas is that they are not so good as they seem.

Of course, they are not so good as they seem.

Progress was the case always with Wagner—from youthful imitations to "Lohengrin," and from the romantic beauty of "Lohengrin" to the sublimity of the "Ring" and the broad human sympathy of the "Master-singers." Nearly all the great composers have shown consistent growth, and even those who have died young, as Handel's oratorios succeeded after his operatic ventures had failed. Mozart's last operas were his greatest.

All Beethoven is divided into three periods, and that composer said in his later years that all he had written was as nothing when compared with the great work that came to his mind. The ninth symphony shows something of this. Verdi changed, too, though not thoroughly at home in the Wagnerian altitudes. Bach was almost the only one who never changed, and he became better from the start. Work increases ability, and composers must be made as well as born.

MAKING PRESENT-DAY MUSICAL HISTORY.

June is evidently the festival season abroad, for Switzerland, as well as Germany, boasted her annual crop of new works. The meeting of the Associated Swiss Musicians was held at Winterthur. Among the works given was a string quartet by Otto Borlium; another by Heinrich Schütz, "Besessene," by Benner, for solo voices, chorale, and orchestra; three oratorios, by Berthold; a ballade for baritone and orchestra by L. Lanher; some duets by Rudolf Ganz, and a fragment of Dalcroze's "La Vieillesse." Of course, Switzerland's greatest composer is still Hans Huber, whose symphony on Bach's beautiful pictures is one of the few great modern works in that form.

In a prize competition at Lausanne, limited to chamber music, no less than twenty persons competed. Prizes were awarded to Edouard Nemparth, a professor at the local conservatory, for a violin sonata; and to Luiz de Freitas Branco for a string quartet, which had been mentioned for quartets to Rodrigo de Fontes and José Henrique dos Santos.

In France, Massenet's new opera, "Don Quixote," a "heroic comedy," is to be given at Monte Carlo some time next season. Various contemporary Russian music have been given in Paris. Among them were the first set of Glinka's "Russian and Lullabies," a series of choruses called "Les Sylphides," with music of Chopin orchestrated by Russian composers, and the ballet-play "Clopatria," with music by a composite group of Russian masters. Roumanian continues a concert by A. Castaldi at Bucharest, the program devoted to his own works. Two of the numbers, the symphonies "Marsyas" and "Thalassa" (the sea), won much applause. His "Marsyas" is a "Marsyas-Lydie" and "Tarantelle" also well received.

In Germany, Rachmaninoff continues to win success with his second piano concerto, the latest occasion being at Frankfurt. The "Centenars" of Felix Weingarten is also growing in favor. In Berlin, Karl Harter brought out some of his works, including "Die Kunst, Forest" string quartet and some attractive songs. From memories of the country the writer supposes that a "Black Forest" quartet would begin *allegro*, showing the traveler's joy as he starts on a tramp; then a long *adagio* as he climbs through six miles of hilly country to an inn that the peasants told him was two miles away; then a *scherzo* as he reaches the inn and feasts on its home-made cheese and indigenous beer, and a *rage in fate*, as he determines to hire a carriage.

The Indian opera "Pois," by Arthur Nevin, comes in for some criticism because of its themes. These are often real Indian melodies, but they did not please and were described as a jumbled mass of meaningless notes. Another half-success was Ingelborg von Bronsart's opera, "Die Sibhne." Its slow action was not unusual, favorably with the brilliance of Leo Blech's "Verdise." Alas for our women composers! Few of them, if any, have done as well as a man like Raff, who is called a second-rate composer.

"Robins Ende," a comedy with an old English plot, met with great success at Mannheim. Its music, by Ober-Reissner Morris and Edward Künke, a young man, is said to be of the utmost excellence. A young new opera are the one-act "Verhessung," by Camillo Hilbeland, and "Ueberfall," a *Tanzmährchen*; Oskar Neufeld's opera, by Johannes Döhrler, and publications include Th. Blum's "Königliche Poesie," "Die Schöne," Ed. Levy's music, "Am Antheil," for solo, chorus and orchestra; Hugo Knaus's pasticcio, in D minor, for two pianos, and Heinrich Wolfahrt's Introduction and fugue for the same combination.

In London, works by the same combination, include "Amabel Lee," by Hoffmann recently given in impressive prelude, "Dylan," with extra instrumental, including two concertos, and a "Dramatic Choral" called music, most democratic of arts. He evidently differs from the unmusical man who called it the most costly of noises.



Lessons for Singers From My Own Experience

By ALESSANDRO BONCI

(Editor's Note.—Alessandro Bonci, undoubtedly one of the foremost tenors of the present day operatic stage, was brought to America in 1911 by the management of the Metropolitan Opera House, of New York, to give the ever-increasing popularity of his art, and the beauty of the Italian vocal style of the first singers of the world. His voice was very different, but his style of singing was of great value to the audience, and he was a most successful artist, and of great success. He revealed much of our admiration for his art, and the following article is not published because of the nature of the stage, but because it contains more excellent vocal truths which young singers may read with profit.)

APPARENTLY many persons believe that to be an opera singer, and even a great artist, requires merely a fine voice; that, granted the voice, but little effort on the part of its possessor, merely a few singing lessons from a celebrated teacher, are all that is required to insure a successful debut and a great career. There could not possibly be a greater mistake.

Years of study, of thought, of careful attention are needed, no matter how fine the voice, if one would be a true artist and not merely a singer whose lack of vocal method means but a short career.

FIRST LESSONS.

In my own case there never was any doubt in my mind that I wished to be a singer. As a tiny child I sang, and as soon as I was old enough became one of the boy sopranos in the church of my native town, Conena, in the province of Romagna. My determination grew until, at the age of seventeen, I began my vocal studies at the conservatory of Pesaro, founded by Rossini in the city of his birth, and to which he left all his money. My masters were Pedrotti and Coen, the latter a pupil of Delle Sedie, whose death at the advanced age of eighty-five recently occurred in Paris.

Delle Sedie was one of the greatest singing teachers whom the world has ever known, and Maestro Coen was an ardent disciple of his. When I worked with him we often spent more time in talking than in actual work at the piano. His lessons were not the mere singing through of vocalises or songs. Each tone must be perfect, and if it was not he carefully explained the faults, the reasons for them, and the remedies. Then I went home and worked by myself, and at the next lesson was expected at least to show an improvement.

BREATH CONTROL.

I cannot lay too much stress upon the necessity for breath control. As part of the Delle Sedie method, my teacher paid the greatest attention to this important side of vocal art, and I have made a most careful and thorough study of it. This is to the singer what the pipes are to an organ. Now if there is a hole, however small, in an organ pipe the sound is spoiled. In the same way, if the singer has not this breath control and allows his breath to escape too freely, or takes fresh breaths noisily and with effort, the tone is spoiled. It is impossible to sustain it. The old advice to hold a lighted match or candle in front of the larynx when practicing for this control is excellent. If the flame wavers and flickers the student may know that his breath is escaping too rapidly, with consequent injury to the tone. If the flame is steady he is practicing correctly. Of the great physical benefit derived from proper breathing I can speak from experience.

When I first presented myself for admission at the conservatory before trying my voice the professors advised me to choose some other occupation, to give up the idea of being a singer.

"You are so slight and delicate looking," they said—and I was, in fact, very thin—"we do not believe that you have sufficient physical strength to undertake the life. You are too delicate. No one would accuse me of that now, and my chest measure is remarkably large for my height. All this is the result of my vocal training."

RICH NOTES.

Another part of voice training over which many young students become impatient was that of practicing in a limited range. For two years I worked only and carefully upon tones, and those tones which lie between middle C and the G an octave and a half above. Never once was I allowed to sing above

that G. This was to equalize the upper five notes with the lower part of my voice, for Maestro Coen would not hear of any difference between the two portions. They must be equalized, and until then never a high tone should I sing, although these were, of course, in my natural voice. It was my custom to arrive at the conservatory a half hour before the time set for my lesson, that I might rest before it. One day when the two years were nearly up I arrived and found that the maestro was not there. The temptation



ALESSANDRO BONCI.

was irresistible. I went to the piano and softly tried over a phrase in Paganini's romance in the garden scene of Gounod's "Faust" and sang it, taking the high C. At that moment Coen entered the room. His wrath was great. All sorts of abusive epithets did he hurl at me for daring to sing a high tone, contrary to his commands, and it was more than a week before he ceased scolding me. I did not repeat the experiment, but waited until he gave me permission finally to sing the high tones.

One year later, after three years of study, I gave a concert at the time of the inauguration of a monument to Pesarini, the poet Municipal, and for the purpose of raising money to continue my studies. At his concert, I remember I sang a serenade by Rossini solemn song song, *Ch'in mi si posò l'incanto d'amore* and the romance from "Faust," which had been the object of my ambition the year before, and with the high C. Not long after that I sang in an opera given on the occasion of Rossini's centenary, one of his earliest operettas, and almost never to be given, although it contains some beautiful music, *L'Orsiniello fu li Ladro* (The occasion makes the thief).

EARLY PRIVATIONS.

Those were happy days. I lived with three other young students, and we were all desperately poor. It was a veritable *Vie de Bohème*, and we were quite as poor as the characters of Murger's book of Puccini's opera ("La Bohème"). We had no piano.

I did all of my studying with the aid of a pitch pipe, and I think this proves that I was even then a musician, since I must read at sight all my works. I studied and had no accompaniment save when singing at my lessons. I practiced with this pitch pipe for hours, and spent so much time on the Delle Sedie exercises for attack, sung mezzo voice, that my companions used to declare that I was not a singer. Delle Sedie's method and vocalises fill three large volumes. I studied them all.

This question of the attack in singing is another matter to which too much attention cannot be given. When one learns excessive portamento, when a high note cannot be taken directly and clearly, without sliding up to it from below, in a manner that is so instantly criticised if resorted to by a violinist or a soloist, you may know that the offender has not studied the attack portamento in its place, is an excellent effect, but as a means for covering faulty singing cannot be too strongly condemned.

In time I finished my conservatory studies, and the question of how best to begin my career had to be faced. My thoughts were all of the operatic stage, and I did not greet my professor's proposal with enthusiasm when he came to me one day and told me that there was a tenor vacancy in the choir of the famous church at Loreto, and suggested that I try for it. I demurred, but he urged it. "You are still too delicate for the stage," he advised. "Wait a few years longer and give yourself a chance to develop. Take my advice and try for this position." I did so and was accepted out of forty candidates.

FIRST POSITION.

The church was, and still is, although to a lesser extent since the adoption of the present style of music in the Italian churches, famous for its music. There were sixteen solo singers, and we gave the most difficult music. I received 150 francs a month (\$30), and on this salary I married. But all the time that I was a member of the choir the thought of the stage never left me. I was constantly studying for it and learning new roles. Finally, after three years, I made my debut in Verdi's "Falstaff" in Parma, one of the most critical cities in Italy. My success there meant a successful career, and after my debut I was immediately engaged at the Dal Verme Theatre, Milan. Within ten months I was recalled to Milan, made my debut at La Scala in "I Puritani," and my success may then be said to have been established.

THE OLD AND MODERN OPERATIC SCHOOLS.

It is a mistake to think that my repertoire is confined exclusively to works of the old school. I have sung the modern operas and my repertoire is a very large one. But while there are many singers for these works, there are few of the present day who are able to sing the classic works. Take the case of the first act of "The Barber of Seville," for instance. When this opera is given nowadays it must almost always be cut, simply because the difficulties are such that few modern singers can cope with them. It is far easier to sing in a comic opera. There the singer has less responsibility, since he is far more aided by the modern form of orchestration. It is so with the classics. There the orchestra hardly exists for the singer, there is no covering up, he must sing. Another view which I hold is that the public goes to the opera to hear singing. Intelligent acting is necessary, yes, but the song should not be sacrificed to it. The artist must, however, be in the picture. Another point that I would make in studying an opera is this: Study the style of the music, and do not sing the works of Mozart in the same manner as those of Wagner. One must study not only the music, but the words, and strive to enter into the atmosphere of it. Now do I think one should learn a new rôle and then hasten to sing it? Take time, try to live in it, to grow into it, before presenting it to the public.

DO NOT HURRY.

In conclusion, my advice to young singers is: Never be in a hurry. Study the true art of bel canto, and to do this takes much time. How many of the present-day students are willing to study nine years before making their operatic debut, as I did? Yet if they hurry to make their debut after a few months, or even a couple of years of study, is it to be wondered at if they fail, or, if after a short career, their half-trained voices are ruined and the career is at an end?

TIMELY HINTS TO PARENTS OF MUSICAL CHILDREN.

BY NORMA WOOD.

Knowing the need of the earnest cooperation of parents with teachers if best results are to be obtained from musical children, I offer the following hints and assure you that much good will come from their consideration:

A true mother, who wants her child to develop the best of his talents, can accomplish almost anything with him if he is placed under the direction of a competent teacher to whom she gives her faithful assistance. When I say competent, I mean more than a mere player of notes or a mechanical execution of time, but a teacher who has culture of mind and soul. How can an illiterate teacher, who knows naught of the great masterpieces of art and song, interpret the soul creations of the great masters of music?

SUFFICIENT INSTRUCTION.

No teacher should ever, either in justice to the child or to herself, accept a pupil whose parents do not agree to give him at least six months' lessons and to see that he practices at least an hour every day. Sometimes teachers hesitate in demanding their rights from the mistaken idea that they will not obtain pupils. If they will try this method of procedure, its results will prove beneficial. In the first place, the more the pupils practice, the smaller the results will justify the test and in a very short time the number of pupils will be most gratifying. Results tell, and it is what a teacher's pupils themselves can do that determines the standing of a teacher.

PROCURE A GOOD TEACHER.

Parents, see to it that you select the best teacher, and when you have found that person, stay with her, or him, as the case may be. Do not change from one teacher to another. How can you hope for results unless you keep your child under the influence of some superior instructor? I say superior because we who have carefully studied this subject know that there are teachers who are failures both in the foundation and the higher development of the true musician. A teacher must study her pupils. While children should be allowed to learn only the best music, she should be especially often with them when they are beyond their understanding. This trouble is usually caused by suggestions from mothers as to what their children shall study. A parent should not be circumstances presume to dictate to a competent teacher any more than a physician should be told just what to administer to a patient. Should a parent or pupil persist in dictating the selection of music, it would be wise in the teacher to discontinue the lessons. In fact, a conscientious teacher could not do otherwise.

This does not mean that a teacher does not want the hearty assistance and cooperation of parents. Indeed, she does want it, and it is absolutely necessary that it be given.

ENCOURAGE REGULARITY.

Does your child practice regularly and all the time prescribed by the teacher? Do you encourage your child in his work? No matter how small the chances are dry and tedious, and all the scales set up a monotonous run across your sensitive nerves. Think what this practice means in the acquirement of correct technique. A smile from mother, an encouraging word from father, makes the drudgery of practice vanish and in its stead come thoughts of what beautiful execution will fall from those clumsy fingers. A mother's kiss in commendation of a little boy's first crude sketch is said to have made Benjamin West, our noted American artist, famous.

ENVIRONMENT.

Too much stress can not be laid upon home environment.

A child whose good mother is musical is indeed fortunate. In the first place, she presents a living example of the value of music. In the second place, she knows two mothers who have musical daughters. One mother's child was more gifted and more beautiful than the others. She had the sweetest of baby voices and sang from morning until night, and she was all sunshine, and everything lovable. This mother, well-meaning but ignorant, did not under-

stand or encourage the child's talent for music. The girl was trained to a bitterly intense, lifting from one pleasure to another. To-day she is still far to look upon and sings sweetly, but her health is impaired from dissipation and imprudence and she has in no way accomplished her possibilities.

The other mother's child grew up under very different surroundings. This woman is one of God's sobriest creations, a cultivated, refined and thoroughly good woman. Her child, too, was talented. She was educated in the best schools and ever looked up her music as her greatest gift and privilege. Now she is a woman and a splendid type. She is admired and loved by all who know her. Her eyes are clear and her hair is very green. Her voice? It breathes forth the sweet spirit which is the outgrowth of kindness, unselfishness, culture, taste and understanding.

PARENTAL AID.

There are mothers who daily bless teachers by their kind appreciation and valued aid in assisting them with their pupils. There are mothers who realize that personal enjoyment derived from music is but a secondary end, and that it is only conscientious, persistent work on the part of teacher, mother and pupil that will ultimately make worth music.

Is it worth while, all this patience, encouragement and work? Most certainly yes. Aside from the personal enjoyment derived from music after reaching a sufficient degree of advancement to appreciate it, and the pleasure one affords his friends, look at every phase of life as we see it to-day. Our best churches have the finest music, our best plays realize the importance of a first-class orchestra, our splendid opera singers invariably draw large audiences, no pretentious social function is complete without music. Chopin, Schumann, Debussy, even always hailed with delight. In fact, what is a success without music? Even in a small town the local pianist and vocalist are always in demand.

CRITICISING MUSICAL SHORTCOMINGS.

BY ARTHUR JUMSON.

One day I completed my history class room with a new class, and then began a general review of the class before, and knowing that my class had all attended and would probably be ill prepared for recitation, I determined to ask for criticisms of the performance. I was prepared for a certain variety in the criticisms, especially in the phase of a musical performance which catered into the likes or dislikes of each person, but it was totally unprepared for the differences of opinion as to facts. Not only were there uncalculated differences as to facts, but the criticisms (which I required them to write) were written in poor English. The previous concerting music was either poor or the hackneyed superlatives of certain very complimentary adjectives, and the musical terms were frequently misspelled.

All of these things opened my eyes, and I determined to devote some of my history hours to a class in criticism. I rightly reasoned that a knowledge of history was of use only as it enabled the possessor to appreciate music; that a head full of history availed a man nothing unless he could apply his learning to criticism. In connection with music connected with a college, I looked up the class records in English and took steps both in my own and other classes, to rectify the matter of poor English and to obtain a simple and direct style.

One way of doing this was to require oral recitations to be grammatically correct and to be extended in length from fifteen to twenty minutes in place of having a pupil merely answer a single short question.

The appointment of critics from the class kept the interest general and the English improved rapidly. For the misspelling of musical terms, "spelling bees" were held, the class dividing into sides, and grades being given, as for other things. The appointment of critics was a question of spelling. The problem of increasing the quality of vocabulary of musical terms was solved by having "quiz" during which either I or one of the pupils took a dictionary of musical terms and proceeded to ask as to the meaning of the various words and phrases. Knowledge was rapidly acquired in this way.

The foundation work done, the question of what to criticize was taken up. It was discussed between pupils and teacher and the conclusion reached that there were facts which were absolutely certain and not open to the expression of opinion, and that there were certain phases of a performance which depended on the personality of the listener and his likes and dislikes. The facts were catalogued as follows: If the performance was good, the quality of the singer was considered as a fixed quantity, either good, fair or bad; it manifestly could not be all three. In the case of a player, the quality of tone was considered in the same way as a settled fact, allowing, however, for the quality of the instrument used. In order to aid in judging the quality, the pupils were instructed to catalogue the tone as big or small, broad or thin, sympathetic or cold. In addition to this, they were asked to look for different qualities, or registers, in the voice of the singer.

CRITICISING TECHNIC.

The next criterion in criticism was the question of technique. Were the rapid passages clear or not? Was the legato good or bad? Was the playing rhythmic or not? Was the intonation correct or incorrect? These questions were not to be doubted about these. The last criterion was the arrangement of the program. I do not refer to the contents of the program, since that is a question of personal like or dislike, but to the order of pieces on the program. Was it in the proper order? Was it too short? Was it climaxed wrongly placed? Was the arrangement fortunate or unfortunate?

So far we have mentioned nothing but plain indisputable facts; now we must consider those phases of concert work where personal opinion may play a part. What was the stage department of the performer—not the personal appearance, but the manner of conduct on the stage? Were the costumes of the program suitable for the occasion? Was the artist sincere in his performance? But the central matter of opinion was performance. But the matter of interpretation. You and I may agree on the technical merits of a performance and yet may disagree utterly as to the merits of the player's interpretation of a composition. In interpretation we must also consider the question of accent, phrasing, breathing, pedaling, registration, accent, adherence to the central idea of the composition. All and considered thoroughly, in order that each pupil might have a basis of comparison. Even a matter of opinion in regard to the interpretation of a composition may be so circumscribed as to make criticism, as a whole, more or less of a certainty.

As far as judging the value of the compositions themselves, the pupils were instructed to study the authorities in regard to well-known numbers and not to disagree unless they could give reasons, and not new compositions. No opinions were regarded as through repeated performance. The history or analysis of a composition frequently composed the favoring composition of the ordinary. For this reason of compositions and the pupils "wearing qualities" posterity to settle the question, where there was anything of the kind. While the class never developed any of the kind of talent genius and among its members, yet it was a pleasure to write some of its comments on performances, and to write some English and far better than the average report in the daily paper. The course might be pursued with profit of our private teachers.

Is it not surprising that scarcely two scholars out of every hundred become really good pianists or players? And that extremely few learn to read music or really grow the school and then can continue the successful practice of their art can continue the success that not five of these are able to assist down. And their own instrument and to sit down before and through its keys? Is it not, therefore, money, time, and labor, in most such instances, wasted? A far different result would have been obtained had a knowledge of harmony been imparted with the proper instruction in playing the piano—Gustave Schilling.



The Social Position of Some of the Great Composers

By LORNA GILL

"When Music, heavenly maid, was young," the musician was nothing more than a servant; he was not often even considered respectable; he was an inferior to be paid for his services, but to be kept socially at a distance. Following the custom of the tradesmen of the seventeenth and eighteenth centuries, the musicians formed themselves into guilds, which eventually became an object of contempt on account of their demoralization; so much so that in 1855 the better class of musicians of upper and lower Saxony formed a society to foster a higher order of morality. One hundred years later a Leipzig professor wrote a dignified Latin treatise for the purpose of warning the youth of the danger of an excessive devotion to music, and its tendency toward a dissipated life. Even up to one hundred years ago in England it was considered bad form to be musical, and for a man to be able to play the piano was looked upon almost as a vice.

Musicians, like the other arts of painting and sculpture, found its first real period, its support and patronage, in the Church. With the growth of opera new fields were opened to the composer. Italy was, of course, far ahead of all other countries in culture of every sort. When Handel and Mozart visited there early in their careers they were far more enthusiastically received than they had been in Germany, where the musical development was very different. There was little opera and few public concerts, but the electors and rich barons had their own private orchestras and a capellmeister or director. The latter often knew more of the technical details of the art, when he ate with the servants, and his duties were sometimes also those of valet de chambre and head waiter. He was absolutely bound to his patron and could neither play nor compose for anyone else. All the great German masters suffered from the limitations of their position. The gentle Haydn made no complaint; Mozart withered under his despotic bishop; Beethoven, even in that age of lordly power, bullied his patrons right and left.

HAYDN'S POSITION

The princely family of Esterházy, of Hungary, famous all through this period for its love and patronage of music, is notably conspicuous because of the long service of Haydn to its house. The aristocrat drawn up by the Prince when he engaged him as capellmeister is still in existence. "He must be temperate, abstain from vulgarity in eating, drinking and conversation; must take care of the music and musical instruments, and be always ready for any injury to them; must be able to play several, and keep up his practice on them. When summoned to appear before his master he shall take care that he and the members of the orchestra appear in clean, tidy, clean, white linen, powdered wigs, either the pig-tail or the wig. For salary, four hundred florins, to be received quarterly, are hereby bestowed upon said capellmeister by his serene highness."

We must remember, in reading this agreement, that for centuries the musician has been regarded with repugnance for morality, especially sobriety. Haydn's brother, Michael, also a talented composer in the employ of a prince bishop, had several of the so-called vices of the musician—namely, gambling, drinking and good-for-nothingness. No one knew better than he the little drinking room and the quiet villages in the monastery cellar.

George Sand, whose knowledge of musical subjects is both comprehensive and accurate, writes in "Consolida" the character of Haydn. He enters the story while traveling from his home on foot to Vienna, seeking food at some of the large houses he passes on the way. George Sand makes a digression to remark: "Haydn had indeed never held a higher place in the life of the nobility to have had been invited, although a sense of the dignity of his art gave him sufficient elevation of character to understand the outrage inflicted upon him. At a later period, when arrived at the height

of his genius and his fame as an artist had spread over Europe, his position in the house of his patron remained unchanged. For twenty-five years he was in the service of the Esterházy family, and when we say service we do not mean merely as a musician, but as a valet, even though he often drops a plate or trips on the least provocation.

MOZART'S RESENTMENT

Mozart did not accept with such resignation his mental position as capellmeister to the Archbishop of Salzburg. He did not gracefully present himself for orders every morning in the Archbishop's antechamber. Protests were of no avail, as his domineering patron only heaped more abuse upon him. Obligated to eat in the kitchen, he says, "he kept the servants at a distance by silence and great gravity." From his letters we know that he was heartily ashamed of the court unsavory—"no decent man could live in such company." Under his patron, the Archbishop had no use for music; he kept an orchestra simply because the dignity of his position required it. He knew, however, that the other princes valued him the possession of a Mozart, so when he sets forth on a lengthy visit to Vienna he promptly sends word to have his eight room horses, the members of his household—this includes his orchestra—follow. The Archbishop wishing to show off his orchestra, the Countess has a party, and the Archbishop's friends, Mozart stands about in a servile attitude, but he tells it as a very daring feat how at Prince Galitzin's he left the other musicians and went up to his host and conversed with him. He received many invitations to play the clavichord and conduct independent of the Archbishop's orchestra, but only on one occasion did the latter consent, and then for a charity concert, "because all the nobility threatened him." Mozart wished for a more sympathetic patron, and these, his only means of gaining such, were denied him. A breach was inevitable.

On his return to Salzburg he sent in his resignation in spite of the fact that he had no other appointment. "Upon my honor," he says, "the proud nobility becomes more intolerable to me every day." The Archbishop and he parted with hot words, the latter calling him "a dissipated fellow." Still the members of the household tried to patch up the quarrel, for they knew the Archbishop's pride prompted him to retain the Mozart who was so vainly sought after in Vienna. It was useless, and when Mozart repeated he would not stay Count Arco told him to leave the door shut behind him.

Such was the treatment of the masters of that golden period of musical art! It was then that Austria had recovered from the effects of the Seven Years' War; the country was at peace and on the verge of a new era. The ability left an amount of money in Vienna, particularly the Kinsky's, Thun's, Esterházy's, Van Rets and Von Meyers. Public concerts could hardly be said to exist, they were so rare, and for as yet the nobles were too poor to support them, and all the music was in the homes of the nobility.

BEETHOVEN'S INDEPENDENCE

Count patronage had this advantage, that it saved the composer from starvation, the fate of many a genius. At this propitious time, 1792, Beethoven came to live in the musical capital, and though the social status of the composer remained unchanged, there is no evidence that he was ever treated as a servant, as Haydn and Mozart. In 1794 Prince

Lichnowsky took Beethoven, then twenty-four years old, to live at his house in Vienna, where the hot-tempered young man was petted by him and the princess and allowed to come and go as he pleased. There never was a composer more unfitted for society nor one more eccentric, yet he was welcomed at all the great houses, even though he called his audience "bore" if they talked with him, and even though he blew into a rage and things went flying in the air when things did not go his way. His untamed nature did not prevent noble ladies from going to visit him at his lodgings, and he kept right on with their music lessons, though he roared like a bull if they played wrong notes, tore the music in shreds or used the snuffers as a toothpick.

One glance at his portrait, of the arrogant brow and the aggressive mouth, tells us that he would not brook the slightest form of dictation. When staying at the country house of Prince Lichnowsky some French officers visited there, who refused to hear him play. Not being in the mood, he wished, and the prince said, in jest, that he would look him up. An angry scene followed, Beethoven returned to Vienna, took the bust of the prince from his desk and dashed it to the ground. His independence often carried him to coarse and brazen excesses; he asserted his right to social equality and fought for the free expression of his musical ideas. The nobility, it seems, did most of the toadying, in fear, perhaps, of starting this human volcano in eruption.

BEETHOVEN'S OPINION OF GOETHE AND NAPOLEON

Beethoven could not tolerate Goethe's self-effacement in their presence, and he was fond of telling how late the poet was walking one day in the park when they met the royal family. Goethe stood aside, his hat in his hand, bowing obsequiously; Beethoven only pulled down his hat more tightly upon his head and walked straight ahead. The royal family, however, bowed to both, and he never even saw Goethe. Beethoven was immensely proud of his genius. "My nobility is here," he said, pointing to his forehead, when asked of the significance of the evenness of the front of democratic ideas, on his desk stood a bust of Brutus, who thumbed copy of Plato's "Republic," the lives of the heroes of the American Revolution. While Napoleon was at the height of his power, he admired and embodied in a symphony the triumph of France over despotism. But when Napoleon proclaimed himself Emperor he tore off the title-page and renamed the work the "Heroic Symphony." With this exception of his short stay at the house of Prince Lichnowsky, Beethoven was not attached to any royal house; he supported himself by orders for chamber music and received pensions from a few princes.

SCHUBERT AS A MENIAL

Though Schubert was contemporaneous, his position in the salons of the nobility was no better than Haydn's and Mozart's. Writing from the country place of the Esterházy, where he was employed as a valet de chambre, he writes: "I am a plain fellow; the ladies' maid is thirty; I am a peasant very pretty; the nurse is somewhat nervous; the butler is my rival; the two groomings get on better with the Countess than with us; the Count is a little rough, the Countess is proud." He accepted his menial position without resentment. A good many of his musical ideas had their origin in the kitchen, was suggested by the singing of an air by the pretty housemaid.

THE ARISTOCRACY OF BRAINS

What a brilliant contrast the days of Liszt and Chopin present! No more the composer the role of valet de chambre and the head waiter! The French Revolution had changed all that in freeing the artist from dependence upon court patronage. Now is the time for the aristocracy of brains! Here Liszt, full of high-falootin ideas, proclaims that the artist is the high priest of the people; we see him the spoiled darling of the salons; we see all Paris at his feet; we see the rivalries of countesses and duchesses; we see the attention and affection; we see him manage with consummate art many a comical squirmish as he sits declaiming at the piano. Among these noble ladies there was none more eager to secure the popular pianist as an inhabitant of her salon than the beautiful and brilliant Countess

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HOW TO STUDY SOME NOTED MENDELSSOHN COMPOSITIONS

By EDWARD BAXTER PERRY

(An analysis of some of the most used pianoforte pieces, including some of the best known "Songs Without Words.")

(KRONOS' Note—Those who are acquainted with Mr. Perry's helpful and entertaining work "Descriptive Analysis of Pianoforte Works," or who have had the pleasure of listening to his interesting talks at his various musical clubs, will read the following with especial pleasure. Mr. Perry is a vigorous performer of much renown, particularly in the West, the South and the Middle West. His large repertoire and familiarity with the literature should make him not forgettable when it is remembered that Mr. Perry is totally blind. This article will be succeeded by two others in the same series in the coming month. The next number being upon the "Prelude." In January, The Etude printed an anniversary number commemorating the birth of Mendelssohn. The reader making a study of Mendelssohn will do well to procure this issue.)

It has come to be quite the fashion of late years, among a large class of musicians, to sneer at the piano compositions of Mendelssohn as shallow and superficial, and to relegate them more and more to oblivion; and not without a certain excuse.

His unvarying, blindingly innocent optimism; his smoothly rounded periods; his graceful, but never profound ideas, and his occasional unblinking use of pleasing but century-old musical platitudes are all out of keeping with the intensity and complexity of modern thought and feeling, and cannot but remind us of a very slender-waisted gentleman in full evening dress.

Compared with the vigor and variety, the uncompromising directness of the genius of Beethoven, or the fervid emotionality of Chopin, or the subtle mysticism and rugged force of the dual Schumann, Mendelssohn's style and prevalent mood suggest the perfect manners of the cultured man of the world, the social favorite rather than the fine frenzy of that genius which to madness is allied.

But this very happy serenity and polished elegance constitute his peculiar charm and one which has its legitimate place and use in the realm of music and should not be ignored.

To some natures, and they are not few nor the most unworthy, all extreme emotion, which they are not so constituted as to share or even understand, seems unreal, hysterical, delicious, and its unyielding embodiment in art strikes them as indelicate, even vulgar; while to those more richly though perhaps less fortunately, endowed emotionally, who demand that the fullest, strongest possible expression of life as they know it with its stress and strife, its tempests and conflicts, its unanswered questions and unsatisfied longings, even to these there come moments of lassitude when weary alike of the heights of fevered ecstasy and the depths of despair they sigh for the quiet valley of repose. Moments when it seems better to give over the struggle and the protest, and drift smoothly on the stream of chance with shipped oars and slackened sails—with the will dozing beside the helm, and ambition gagged and fettered in the hold. To these, at such moments, and to the former class at all times, Haydn, Mozart, and Mendelssohn stand as the exponents of restful content, of delicate fancy, which pleasantly occupies without violently arousing the mind; of gentle moods, which lightly touch the surface of emotion as a swallow skims the smoky lake without disturbing its darker depths, above all, of abstract beauty of form, of symmetry and finish, which gratifies the taste without exciting the feelings or arousing the intellect.

There are those who claim that this is the only true music, which is manifestly absurd. As well say that Wordsworth and Longfellow wrote the only true poetry. It is, merely the expression of one of the infinitely varied phases of human life and experience—more or less persistent or recurrent according to individual temperament and circumstances. It is not the highest or the best, but it has its place and use, and the first duty of the musician is to learn to recognize and appreciate all forms and shades of experience as expressed in music, and to render them all with equal fidelity and sympathy.

An art which met only the needs of a certain limited class, or of certain special occasions, would be limited indeed!

As a study of pure musical form the compositions of Mendelssohn, especially his "Songs Without Words," are unequalled. Their symmetry is perfect, though simple, free from elaborate embellishment and confusing complexity—reminding one of the earlier Greek architecture, restful but satisfactory.



A PORTRAIT OF MENDELSSOHN, BY H. VERHEL.

His periods are clear-cut, definite and well-balanced, easily grasped by the student, and there are few episodic or parenthetical passages and almost no interpolated cadenzas to distract the attention from the general outline.

One may select almost at random any one of these wordless songs to illustrate to a class the distinct eight-measure period, with the thesis and antithesis.

THE SPRING SONG.

This is probably the most famous of the "Songs Without Words," and is written in Mendelssohn's happiest vein.

The mood it expresses is thoroughly in keeping with his prevalent mental attitude—happy, joyous and hopeful, full of love of life and a mild, pleasant exhilaration. It was written in London on the first day of June, 1823, and is a perfect embodiment of the composer's impressions of an English spring, so well described by Browning in the lines:

Oh, to be England now! not April's thrice,
And whither wends in England now, some morning morn,
That the blood-knight and the blood-knight's sheet
Bound the slaty hills are in the sky and
With the blood-knight's sheet on the windward bench
Is England now!

And after April when May follows,
And the white-throat builds, and all the swallows!
Hark, were you blighted poor, too, to the help
Leaves to the lullaby of the dead—
Hushes and dew drops at the best spray's edge—
That's the new thrush, the place of the new thrush over,
Just you should think he never could reap
The first, rain, careless nature!

The melody is a pure lyric suggesting a fresh young soprano voice, thrilling with exuberant gladness tuned to harmonious accord with the manifold voices of nature waking from their long winter silence in bubbling brooks, rustling leaves, and jubilant bird calls. Like the English skylark it soars and floats in the upper air, pouring forth its overflowing delight in a shower of golden notes the sunbeams made audible.

The light rippling arpeggio chords of the accompaniment should simulate the swaying branches, nodding the grass gently greeting to the passing breeze or the white birds clouding swiftly upon an azure sky.

The whole composition is instinct with delicate grace, yet with a certain joyous freedom and abandon only fully appreciated "when the heart is young."

"THE SPINNING SONG."

One of the universal favorites is "The Spinning Song," a very clever bit of realism, as well as of tasteful melodic writing.

"The Spinning Song" has always been a familiar and much-used subject among piano composers on account of the tempting facility with which the idea can be expressed on the piano and the variety of moods which may be coupled with it.

Every spinning song contains two distinct elements. The literal imitation of the buzz and hum of the spinning wheel in the accompaniment and the lyric melody representing the song of the maiden or matron who sings at her work.

This melody may vary in mood through all the gamut of feeling from rapture to despair, according to the emotional state of the supposed singer which it is intended to indicate.

As for example, in Schubert's "Gretchen at the Spinning Wheel," the heart of the singer is breaking, and every throb of anguish quivers through the song, while the very wheel drones sympathetically in the minor key. In this one by Mendelssohn the mood is quite the reverse—careless, light-hearted, with the sunshine of youth's morning brightening it. Fancy a young, sanguine peasant maiden sitting at her open cottage door on a bright May morning at her daily, but no inkstone task of spinning. The wheel hums and buzzes at great speed under her supple, active foot, while her gay voice joins with the nesting robin in the blossoming apple or cherry orchard, in a tripping lit as light and free and joyous as the voice of the linnet, as fresh as the May breezes which toss the white blossom bells, of the apple-blossoms till they scatter perfume music in sweet showers over all the country side.

The whole mood is as riotously gay as the May morning, as happy as the untied heart of innocence; a mood which we are the shared-est and more cheerful to have shared—even though only for a moment.

THE HUNTING SONG, BY MENDELSSOHN.

This is one of his brightest, most joyous compositions, thoroughly characteristic of his prevalent mood, and a fine piece of suggestive symbolic writing. It breathes the freshness and dewy aromatic fragrance of the woodland in daybreak, and presses throughout the buoyancy and elation, the carefree joy in life and action always naturally associated with a hunting scene.

One can feel in it the bounding pulses and superabundant vitality of youth and health, the stirring call of the wild.

It is singular that men are never so hilariously gay as when starting out to suffer and endure and death upon their innocent brothers of the forest, who have never did them any harm and are as fond of life as they. Think of a man with all the resources of his trained mind, and strengthened by all the latest improvements of firearms, finding his greatest pleasure in snuffing and murdering a deer that has committed no wrong, and has no means of defense, no chance for life or retaliation in the

unequal battle. To one who reflects or feels, it is a fearful commotion on the cruelty and cowardice of the human race.

But that is an ethical rather than an artistic consideration, and has no place here. Art deals with life as it *is*, not with the ideal conception of what it *might be*.

As is usual in such works, the common device of imitating the haunting horn in the theme or melody is employed in this work. The sound of the bugle or horn, through the cool green aisles of the forest is always associated with the idea of the hunt. The various horn signals tell of the progress of the hunt, indicate that the game is *afout*, or *is sight*, etc., and in music the imitation of the horn is universally employed as the most suggestive, appropriate symbol of a hunting scene. In this it is not the shrill, aggressive English bugle, but the German wald-horne (forest horn), an instrument of lower register and more mellow, yet resonant quality of tone, and Mendelssohn uses two, writing his horn melody in the form of a duet most of the time, and the rich, somnolent theme rings through the forest glades, now stronger, now fainter, as the hunt winds nearer or further away. At the close we seem to linger by a bubbling woodland stream which gurgles and tinkles along its rocky bed half hidden beneath a lavish profusion of fern and brake, tangled elder and creeping willow, while the music of the horns gradually recedes and at last dies in the distance. The ripple of the flowing water is distinctly given in the right hand accompaniment, while the receding, vanishing horn theme in the left should be made markedly realistic. The whole should be given at a moderate tempo, so that the ideas can be clearly expressed and easily grasped.

It is usually played much too fast. The power must vary constantly, and through a considerable range to preserve the artistic illusion of the continuous change of location on the part of the huntsmen. The tempo ought to vary but little. Mendelssohn was a firm believer in excessive rubato, and it is in this in his music.

The *rubato* indicates agitation and emotional intensity both foreign to his nature and style.

VERKLEINER GONDOLA SONG NO. 2. OPUS 34, NO. 4.

The "Gondola" forms an exception to any general characterization of Mendelssohn's style and manner. It is far from expressing his ordinary, easy-going optimism it is *not*, even so *subtle*, so much so that one is tempted to believe that it was not written by him.

It is well known that his sister, Fanny Mendelssohn, composed and published under her brother's name a number of songs and piano pieces now included among his works, as it was not considered "good form" for a lady of high social position to figure publicly as a composer—or in any other capacity—especially among the Jews.

It is not definitely known whether of these works she was the author, or whether, to attribute to her those of a more intense and passionate character than the majority, as her nature was far deeper and more emotional than that of her brother, and subject at times to moments of depression.

I fully believe that the work in question was written by her. This is indicated by its mood and certain vague indistinctness of form, so different from Mendelssohn's usual clarity of outline.

In every gondola song and barcarole, just as in the spinning song before described, there are two distinct elements—the realistic element suggesting the physical conditions on which the idea is based, like the rocking of the boat, the rhythmic swing of the oars, the splash of water, and the emotional element expressed in the song of the boatman, which may vary from transport to tragedy.

The gondola is exclusively associated with Venice, but it may be Venice smiling under the azure sky but it may be Venice smoldering under the ashen sky and glorious radiance of summer noon, or sultry and gloomy, phantom-shrouding fogs of late November.

The singer may be the happy lover serenading his promised bride, or the disheartened and jealous artist waiting in the gloom of a murky midnight to assassinate his rival.

In the case of this little work the mood of the singer is that of dull, sullenly passive depression, dis-

couragement and profound sorrow; not new and keen, but old and wearily familiar sounding in every key.

The scene which forms its fitting background is Venice on a misty, sullen evening in late autumn. The sky and water are leaden grey, the outlines of churches and palaces blurred by the heavy, clinging masses of fog rising from the Adriatic. The boat glides wearily onward like a spent seagull, rocking slowly on the long tide-swells, the water whippers darkly, in muffled monotone, of tragedies hidden in its depths with its hissing spray or silvery ripple to break the oppressive monotony, while the song of the boatman, subdued and plaintive, voices in minor melody the spirit of the night.

The very unusual mood here portrayed is exactly depicted by Edgar Allan Poe in the following lines from "The City in the Sea":

Breathlessly beneath the sky
The miniature water lies
For no rippling can be felt
Above that wilderness of glass
No swellings tell that winds may be
In some far-off, heavenly space
No leavings hint that whirls have been
In some one hollowed wave.

OPUS 34, NO. 2.

Another of these little works which it is more than probable was written by Fanny Mendelssohn, and which is one of the most beautiful in the collection in the No. 2, Opus 33, in E flat.

It is a pure lyric with no realistic suggestion in it, dealing with emotion merely—an impassioned love-song full of tenderness, fervor and ardent longing, with a marked undertone of impatience, uncertainty and restless agitation expressed in the accompaniment by triplet chords against even eighth notes in the melody.

This rhythmic problem, so trying to the amateur pianist, of playing evenly and accurately two notes in one hand against three in the other, as presented in this work throughout its entire length, is a very important one and should be mastered early in the study of the piano, hence this composition, apart from its musical interest, is one of the most valuable and helpful of the "Songs Without Words" to both teacher and student.

The difficulties it presents are purely rhythmic, as the music is otherwise simple, straightforward and easily understood, without any elaborate cadenzas or technical complications.

The solution of the puzzle is easy when clearly comprehended, and once grasped gives no further trouble. It is only necessary to divide the beat mentally into six equal parts, giving two to each note, and then to divide these six parts into eight, thus bringing the second of the two exactly half way between the second and third of the three (at half past two by the accompaniment, so to speak). That so few players are able to do this easily shows that they depend more on the hands and good luck than upon the head. No student's training is complete without a careful study of this work. Having once thoroughly mastered it he will always be able to play longer or shorter passages of two against three, whether they appear without difficulty, and this rhythm is a common device among modern writers to express unrest and agitation—emotional stress of any kind.

For the identification of this article with the *Art, Poet's Personal Analysis*, "Composition," "Duetto," "Fugale in E Minor," "The Rondo Capriccioso."

HOW SHALL CHILDREN LEARN TO STUDY?

BY THOMAS TAPPIN.

A RECENT paper on the general aspects of child study says: "A very good incentive to study is found in making assignments to individuals or groups for reports to be made at a certain time. Even if the problem itself is not of surpassing interest, the desire to contribute one's share to the group project, and the wish to do as well as one's neighbor, will stimulate to greater activity."

In these concluding words the teacher recognizes the whole problem to be solved. In one form or another it arises constantly. It is not so much a question of more work, but of a constantly improving quality of work. The wise and observant teacher knows that once interest is aroused, more attainment is worth more than the effort or costs, that moment all other problems are reduced to terms so low that they will shortly disappear. It is remarkable that comparatively few music

teachers, particularly teachers of children, recognize the nature of the expedition on which they are embarking with their charge. Invariably they believe, and teach accordingly in the belief, that music is first and forever the expression of their own power. The truth of the matter is that music is to become the ultimate, but in the beginning it is the handmaid, the beautiful and encouraging handmaid of a little family of Christlike children. These are the aims of the fireplace are Desire, Attention, Industry and Participation.

These four seeming general principles are very decisive in their nature, but indefinite. Every textbook on pedagogy sings their praises and gives them prominence. As thought is the basis of mental attainment, and as these four qualities are fundamental to the quality and conduct of thought, they are naturally the first steps by which one makes the ascent.

I. *Desire* may spring from distinct individual talent. If it does, the teacher and the child mount this first step easily and without waste of time. But every teacher knows that among students of any kind desire has often to be labored for, aroused and kept alive. It resembles the primitive method of kindling fire by rubbing sticks; once a flame is kindled, the fire is self-sustaining, but if the flame is not guarded. Hence, the cultivation of desire is often the first and most difficult pedagogic duty of the teacher. There are no rules for it, aside from the fact that it is self-sustaining. Persistence and encouragement by the individual. Taught, persistence and encouragement by the class. The essential that feed it. Whenever a look of interest is aroused it must be seized upon and encouraged; for out of this grab of interest the golden-winged butterfly of desire is to be born.

II. *Attention* is the science of pedagogy reduced to a word. When the child can be led to "hold to" his task, the rest is easily within the equation of the child's capacity. Hence, with children and with anyone to whom music is to be taught, short and frequent lessons are a prime necessity. Little practice should be done by the pupil alone. Little guarded practice time is the hothead of all bad habits. Further, the teacher should never be in doubt as to whether the child actually sees what he is looking at; by disdaining to ascertain this carefully one may lead the child to a false sense of his own talent. Attention, then, is not easy of attainment. Let the teacher seek to be simple while this necessity is shaping itself in the strength of its future processes.

III. *Industry*, we are sometimes tempted to believe, is not, however, the poetic gift, born-not made. Let it. In this respect its nature is an abstract proposition to the mature; hence to the child it can be frequently unperceived. It must be cultivated in the lesson, by gradually making clear the supremacy of attainment over labor. By the application of the ethical equivalents of warm sun, cheering winds and gentle rain, the little human plant must come to believe that its effort is the right response to what will show itself in inherent power that will desire to possess more strength.

IV. *Participation* is at once a natural desire and an encouragement. It is primarily valuable as the fact that participation is an encouragement of primary application only. It is a step that must be clear to the observation by step it must be self-acting of individual worth and completeness are to pass out of this gateway. And again, when the teacher is impressed with the task of building upon existing mind, it giving it strength by encouragement, the nature of its ultimate purpose is self-acting. A child is ultimately purpose is self-acting—pride, self-participation with its interest to the greater result—its self-turn as means greater result—its self-expression—and no

The lesson to the teacher is then this: Never purpose. If the ultimate purpose be achieved; if their places in the child's life as universally shared pleasurable qualities and powers, there has been provided a right working organism, the possibility of a good citizen, perhaps a good musician, but in all events a self-sustaining individual.



Making Plans for the Teaching Year

By HAMILTON C. MACDOUGAL

[Editor's Note:—The following article by a teacher with years of private and college experience indicates how much may be gained by carefully planning the work in advance. The author's conclusions are not theories but are based on the results of his practical teaching. Although books merely represent the work of the pupil and the teacher, such as "The Pupil's Lesson Book" and "The Teacher's Lesson Book," have been in effect for some time. Those who have not taken advantage of such a system in their work will find many very helpful ideas in the following.]

MUSICAL talents provided, teaching, system and business ability are the main foundations of success in music teaching. Many people otherwise excellently prepared for the year never reach the goal because of their lack of system. At the beginning of the teaching year it is well to ask "Am I doing all that I can to organize my work properly?"

As a business music teaching has the disadvantages which one is established one is never sure of having pupils in remunerative number, nor is one sure of having the same pupils in two successive years. This makes the planning of work a difficult matter so far as concerns the assignment in advance of studies and pieces. If one teaches in an institution one may be certain that some pupils will continue for three or four years, but as the vast majority of private readers teach privately this article is addressed to them. Let us now assume absolute beginners in teaching and find the feeling that because a pupil may take only a term's lessons therefore it is well to get through the work with as little trouble as possible. Everything that is worth while is to be done in the first term. Artistic teaching is an continuous bother; it is the bothering that brings results. It is also a bother to systematize one's work, and all devices that are to be used to become so because they make the work more effective, not because they diminish the work. Every teacher has asked "What is the good?" time and time again when struggling against the besetting sins of pupils; it has seemed better to send out a flag of truce or to give up the fight altogether. To give up the fight, though, is to lose all that is to be having, to give up the victory for ultimate defeat. To give up the giving help in order to secure an inglorious case. It is useless to pretend that one can do anything easily in this world; all good comes through effort.

A LESSON RECORD-BOOK.

One device I have found of great help in systematic work has been the work-record. This is not a record of the number of lessons taken—a business day book or ledger—but a teacher's record of the progress of the student and exercises. Select a blank-book of generous size, not too big to carry about with you if you teach at pupils' homes. In this book give each pupil two pages and write the author, number, name and key of every piece and etude you give; also note the technical exercises and technical work done, and if you invent exercises for the special needs of the pupil see that the work-record has copies of them. At the end of the year, in alphabetical order by composers' names, will look, in alphabetical order of the pieces and etudes you use in teaching; this need not include more than one hundred pieces nor more than twenty-five sets of etudes. Collections like Beethoven's Sonatas would be listed as one lesson. The pupil must also have a list of all pieces he has learned, under proper date, book in which, lesson, under date. This is a ledger, it is precisely and legally listed. When you begin teaching it is easy to remember everything you give to every pupil, but after a year or two the matter is not so simple. When a pupil takes her lesson she presents her lesson-book showing exactly on what music she has, or ought to have, worked; at the same time you open the work-record at her name and see at a glance whether she has had in the past—a bird's-eye view of the situation, but you still not only know the firm ground of the situation, but your pupil recognizes the teacher her respect for you is decided. In the work-record may be added comments as to the work of the student, such as "Didn't get this up to time," "He sure and has this reviewed," "This finished this very much," etc. When a pupil comes back after an absence the teacher may that instantly recall all the music she has had and begin the new lessons with a "unfamiliar feeling of certainty."

Where several pupils from the same social set are

having lessons during the same season the work-record is the only practicable method of keeping such work absolutely distinct from that of the others. Every teacher knows how important this is. If Miss Smith had the Chopin Impromptu in A flat last January and her dearest friend, Miss Jones, had it in the following May, Miss Smith will find her admiring relation immediately jump to the conclusion that she is a better player by four months than Miss Jones, although the fact may be that the piece was given to the two students as to two entirely different types of players and for entirely distinct reasons. The work-record would have noted, and so clearly, that Miss Smith had had the piece and would have gained the results he desired in Miss Jones' playing through a piece of similar character.

WORK MUST BE CAREFULLY PLANNED.

But no teacher can keep a work-record in the manner just described without realizing that proper teaching is not the passing from piece to etude or piece to etude as one wanders around a garden, but that the work must be planned. There must be purpose, there must be planning. In the case of a new pupil the plan cannot be made immediately; one must wait. Here is Miss A, who plays to you a few scales, a Song Without Words by Mendelssohn, and a Czerny study. This is only a trial of her skill. You mentally note that her scales are accurate, melody playing poor, time correct, touch heavy; you realize that the lyric side needs cultivation; perhaps that is all you can gain of her characteristics at the first interview. In two months, however, you estimate her powers with considerable accuracy and you must then look to the future. When the lessons are fairly under way set as though she were to be your pupil indefinitely; all this time she is trying to make up her mind about you, and she will have no small influence in her deciding to give you opportunities of developing your plan.

The question now to be answered is "What is this music?" by "plan" on the contrary, you have a ment of work without reference to the needs or characteristics of the pupil, as if one were to say "I believe it is about time to give Mozart's Sonatas," and were then to work thoroughly through several of them. The plan must be intelligent forecasting of a desirable and possible end and the taking of the proper steps to arrive at that end. It is also possible, even sometimes necessary, to work more than one plan at a time. Take our Miss A, for example. She has a heavy touch, but an acute sense of melody and rhythm; musical taste, as is evident from the music she brought for her first lesson, are good. The teacher, then, has simply a technical problem to work out; he has not to struggle with the problem of building up an appreciation of good music.

Another pupil, on the contrary, may have a good musical sense, but may be poor to playing out the melody, but may have a liking for piano music, may be unable to play fast. There several plans must be worked together: a plan for a course of interesting pieces, a plan for a course of technical exercises, a plan for the development of velocity playing, a plan for the cultivation of the touch and its dynamic range. A pupil of this stamp is a also, and it is not a difficult problem in finding the correct knowledge; she will not be a pupil of her key and time signatures, of the notation of the scales, etc. A plan for learning these indispensable things must be made and carried out. It is all wonder that conscientious teachers are often agitated at the extent of the problems presenting themselves.

THE VALUE OF A TEACHER REPERTOIRE.

A teacher who has no settled etude and piece repertoire is seriously hindered in plans for pupils' work. Every time the pupil needs a new piece such a

teacher is as much at a loss as if he had just begun teaching. In the art of teaching "a good teaching piece" has a definite value; if well taught and well learned it will do a certain thing for a student's playing. To my mind the two greatest things in piano playing are rhythm and melody playing. If you want to cultivate rhythm give Chopin's Valses or Mazurkas or Polkas. If you want to cultivate melody playing give Mendelssohn's Songs Without Words or the Chopin Nocturns. In other words, a teacher must learn to associate certain compositions with certain desirable qualities in playing, and to be assured that if these compositions are intelligently taught and practiced these desirable qualities are bound to come. Again, certain types of pupils are more easily influenced by music of the modern composers like Chopin and Schumann; others respond more readily to the French school, Debussy, Ravel, d'Indy or Franck; still others (though these are regrettably few) are susceptible to the great classical masters, and a large class—very large—is influenced through superiorly, maintaining music only. A teacher, then, must have a list of pieces of varying difficulty in each of these classes and these pieces will illustrate strikingly the great, characteristic musical ideas. This will constitute a good working system. If we could look into the teaching repertoire of the prominent teachers in our large cities I think we would be surprised not at its great extent, but at its smallness. Every piece, however, would have its definite use for a certain type of pupil and its definite use would be added to the teaching repertoire and its definite use would be added in producing intelligently for a certain type of pupil certain definite and wished-for results. If you deal with standard compositions it is a mistake to change your teaching repertoire as much as if you must change change piece by piece. It is a disgrace to an established teacher to be in a quandary as regards the selection of a new piece.

All the above is applicable to any pupil who is on the teacher's list. As to, however, as a teacher is established there is another class, not small in size, that may be counted on from year to year. With these more definite plans are practicable. The certainty that three or four years—or more—of lessons will be taken gives the teacher a certain assurance of the usefulness of the piece to the future. At the beginning of the year a glance at the work-record will show what has been done in the course of study will be noted and steps taken to fill the gaps in the plan for the year will be carefully considered and the time allotted to them—so many lessons to this, so many to that—settled. Latitude must of course be allowed for unexpectedly difficult pieces and for interruptions in the work.

DOES IT PAY?

"But," it will be objected, "this is too hard work; I'm not paid enough for my lesson any more; my pupils are not talented, they don't expect such an exacting course as you outline and they wouldn't stand it!" Let us remind you that the people who are successful are so not through talent, but through work. My experience of life leads me to say that if you yourself live ideals it is easy to induce others to believe in them. If you say your pupils have too little enthusiasm for what is good ask yourself "Have I enthusiasm for the good?" If they are impatient of wise plans ask yourself "Have I done anything in my own person to recommend myself?" If they are impatient of hard work, ask yourself "Have I done anything in my own person to recommend myself?" If they are impatient of hard work, ask yourself "Have I done anything in my own person to recommend myself?" If they are impatient of hard work, ask yourself "Have I done anything in my own person to recommend myself?"

This planning has also an influence for good on yourself. God has so ordained it that when we work for others we work for ourselves more effectively than when we selfishly. We deny and stupidly think only of petty personal interests, but we think it possible that you can plan earnestly, skillfully, conscientiously for your pupils and not increase your own skill, not become more earnest? A spirit of foresight, a spirit that constantly bears in mind the past in order that the future may be better for, this is the spirit that one must have.

We plan only for the future. This is the spirit that one must have. The teacher must add system to his musical training; the "system" we mean the intelligent bringing about of possible and desirable ends. The devices of the work-record and the pupil's lesson-book are important helps in the system of the teacher, and whether his pupils be transient or permanent he will apply conscientiously the same careful planning. With this year if every year period in mind certain definite tasks to be done as a definite way and finished at a definite time—this is the ideal.

LEAVES FROM A TEACHER'S BOOK OF SUCCESS.

BY JULIA J. HARRISON.

That great attractive force that wins true success for the teacher is the same wonderful force that works the greatest miracles of the universe—and that force is Love. The reflex of being in love with your work and with your pupils is that they fall in love with their work and with you. It is a beautiful process, and one that works on immutable laws.

"Give to the world the best you have,
And the best will come back to you.
Give love, and love will be your friend,
A strength in your utmost need.
Have faith, and a victory will be yours,
Your faith in your word and deed."

The heart of the youngest child will instinctively feel the difference between the spirit of outgoing love and the spirit of selfishness that thinks only of its own gains. To the one who teaches in the spirit of love, teaching is a noble profession, a divine art. He cannot but resent the degradation of so high a calling by the many in its ranks who are insensible to high ideals, indifferent to the vital interests of those placed in their charge—mere time-grinders and dollop-makers.

However, it is only the "fittest who survive." No great or lasting success can come to the half-hearted. It is the man or woman whose love for his art makes of him an enthusiast who wins the smiles of fortune. As his warm touch that which by torpid springs into glad life. The pupil who lugged under the leadership of a careless guide, falling under the spell of the enthusiasm, wakes up to find himself in a realm of beauty, quickens his pace, and is soon making his way to the front ranks.

A PUPIL'S MEMORANDUM BOOK.

As a help toward systematizing my work I have found it an excellent plan to provide each pupil at the outset with a little pocket-size memorandum book, which he brings with him to each lesson. In this book I enter the names of the lessons with a statement of what the work is for the next lesson, adding the names of the days of the week to the next lesson, opposite which the pupil writes each day how much time he spends on the lesson and jot down after each lesson the part of the lesson the work for next time in that particular part, so that when the lesson is finished the book is ready and no time is lost. It takes a little extra thought and work to keep these books, but I find that the results justify the effort. They induce systematic work on the part of the pupil, tend to make him more faithful in his practicing, and furnish a means by which the parents may follow closely their children's studies. The use of these books was the ground, partially, on which were sent to me two of the best little pupils that I have. The mother told me that she had heard of my method of writing up the lessons, "and," she added, "I liked the idea. It looked business-like and systematic to me. No teacher here has ever done this before."

A page from a recent lesson read as follows:
March 12. Scale of E major—Review—4 ways.
Arpeggios of Eb major.

Scale of C minor—2 ways.

Schmitt—Finger Exercises. 24-30.

Czerny—Ex. 8 & 9 Review.

Ex. 8 & 9 Review.

Etude—Loeschhorn—30th, memo. 1-10.

Sonatas—Kuhlén—Op. 30, No. 1—First

16 measures. (Each hand alone—

slowly—Cant.)

"Romance." Ferber—Shade more carefully.

Wed. Thurs. Fri. Sat.

Total.....

A most important preparation for each new pupil is to dispel all prejudices and preconceived ideas with regard to the pupil as imparted to you by others. Use your own methods with him and find out his traits for yourself. It was announced to me by a teacher that a certain little girl who was to study with me was "a terror." I have not found her so. True, her case requires more tact than most do, but with a judicious mixture of kindness and firmness, fun and seriousness, consideration and independence, we get along very well.

THE TEACHER'S INDEPENDENCE.

Just a word about independence on the part of the teacher. I believe that every teacher who has high ideals should adhere to them in the face of the possible loss of a pupil. Your own dignity and self-respect is worth more to you success than a few dollars earned by sacrificing your ideals. I said to my pupils when I started out, "I do not want any pupils who will not work." One little girl wrote me, "I hope I shall not work." "I hope you will," I replied seriously. Later her work was falling below my standards, and I told her that I should not keep her as a pupil if she did not do better. The last two lessons since showed marked improvement. The thought that you are not beggars for the dollars, that your place as above instead of below, increases their respect for you a hundred-fold, and in the end more recognition and patronage is accorded you than you would ever receive by compromising your ideals and entering to lose standards. It is possible for a teacher to make his work interesting in the highest degree to others if he is not growing all the time himself. When he comes to the place where he considers that he has nothing to do but to dispense the knowledge he has acquired, his forward march is arrested and he might as well pull down his flag of success. It is the wide-awake, progressive learner who makes the best teacher. To this end, there is nothing better for the teacher of music than the study of live magazine like *The Etude*. To read its pages is for the musician in the smallest hamlet to be brought into contact with all that is best in the great world of music. It is to be an instructor instead of a student. Nothing enhances the lesson more than a reference now and then to something in musical history or biography. The pupil needs to be made to feel that music is not a product of machinery or a species of jugglery, but a message from someone who has believed in blood life into themselves. In this I find a musical paper a great help. One of my pupils was studying recently a "Melody" by Reinecke. After he had played it through at one of his lessons I brought him the article by Reinecke in *The Etude* for last January. I took time to get the number and showed him the picture of Reinecke, adding a few words as to his personality and work.

Good literature should be added to much of our teaching if a general business which pervades the mental atmosphere could be dispelled. So much is taken for granted and only half understood that some of the commonest terms are misunderstood by the pupils. The pupil cannot be expected to have lucid ideas on matters only imperfectly grasped by the teacher. There is little excuse for this where the teacher has access to good literature on his subject. A half hour's earnest study may clear up a point over which you have been stumbling for years. It should be the aim of every teacher to build up gradually a library of his own that shall contain some of the best books pertaining to the different branches of his art.

One of the ways in which this slowness of mental attitude to which I have referred is displayed is the unthinking manner in which many people use books. A boy who came to study with me recently began to bring any of his music with him. I asked him what he was studying last. "O, I was playing out of a black book" was his reply. This was hardly enlightening. The mysterious "black book" was brought to the second lesson and I turned it over to him. It was a well-known collection of Sonatas. He had begun the study of the long-suffering Opus 36, No. 1, of Clementi. I asked him what was meant by a "sonata." He did not know. This did not mean necessarily that his former teacher had not told him, for I do not know of any conscientious and interesting teacher, but it did mean that, for my part, I must do so before we went any further. The more over his ideas did not happen to extend, however, in the term "Sonata." I asked him about next, for he answered promptly, "Sort of frisky!"

EXPLAINING MUSICAL TERMS.

I like to have a pupil take a good look at a new book which he is to use, and to see its acquaintance, as well as to see its composition or its style. If it is a collection, and the name of the publisher, and taking at least a cursory glance through the preface. This helps to form in the pupil a habit of careful observation and acts as an initiation into the habit of study of his subject. He will then not need to describe a book by the color of its binding, but will have an intelligent idea of its contents.

Very often the derivation of a word, if pointed out to the pupil, will throw a light upon its meaning which will greatly aid him in understanding and remembering it. The following examples from our musical nomenclature will serve to illustrate:

"Andante," (Italian "going," from "andare" to go, compare German "gehen").

"Coda," (from the Latin "cauda," tail); "Adagio," (from the Italian "arraggiare," to play on the larynx, "arpa"); "appoggiatura," (Italian "appoggiare," to lean against);

"Clef," (Latin "clavis," key); "ceccese," (French, "cradle"); "cadence," (from the Latin verb "cadere," to fall); "scapce," (German "scapce," Latin "scapce," head); "center-point," (Latin "centra punctum," against the point);

"fide," (French study); "harmony," (from the Greek "harmos," a joining);

"fibreto," (Italian diminutive of "fibra," book, from Latin, "liber");

"major," (Latin, "greater"); "minor," (Latin, "smaller");

"metronome," (Greek "metron," measure, and "nemein," to distribute, "assign");

"morendo," (Latin "moriri," to die); "nocturne," (Latin "nox, noctis," night, "nocturnus," the night);

"opus," (Latin, "opus," work); "pedal," (Latin, "pes, pedis," foot); "pinched," (Italian, literally "pinched"); "rhapsody," (Italian, "rhapsody," "rhapsody");

"staccato," (Italian, past participle of "staccare," equivalent to "disaccare," to detach);

"tempo," (Italian, from Latin "tempus," time).

SUCCESS DEPENDS UPON MODERATION.

As in all else, so in music-teaching, success depends on keeping to the golden mean of conscientious attention to detail, but not over emphasis on essentials; everything systematic without slavery to system; firmness which does not fall into careless indulgence; firmness which does not harden into severity; confidence in one's own powers, but not over-conviction or derogation of the power of others; careful study on one's subject without carrying it to the degree where the health or social life are neglected—in all things, moderation should be our watchword.

Work carried on in this spirit will win success in any direction; better than the success which comes from the knowledge that the inward satisfaction that best, that we have poured into the lives of those in our charge the sum of our all—our love, our efforts, our strength, and whatever talents part faithfully, we are true builders of the great temple of Music, which numbers more worshippers than any other art in the universe.

UNNECESSARY MOTIONS.

BY ANGE L. JOHNSON.

If you will watch some players very closely you will find that they often make very many unnecessary motions while they are playing. One should always continually under constraint is rarely so much as it is. These are, however, many motions which players make that only tend to cause them to appear inefficient. Pressing hard upon a key after it is improved is absolutely useless as a means of improving or altering the tone, yet many pianists do this. They are using their fingers as if they were some instrument of the violin family, the string avoided. Keeping time with the feet all times he has a habit of drumming or looking as fierce as a pit passage. Others sit back and dream when they are playing sentimental pieces. These attitudes, may be played to the cartoonist and they only make the player appear absurd. No really good teacher will permit her pupils to do these things.

"If I look back on life I must say that little soul-ishment came from without to satisfy so needy a soul."—Richard Wagner.

Short Practical Lessons in Theory

By THOMAS TAPPER

THE TRIADS OF THE MINOR SCALE.

[The following is the sixth in Mr. Tapper's interesting series of articles on musical theory. As the study progresses it becomes more and more necessary to refer to earlier chapters. Readers of *The Etude* who desire a more complete understanding of the subject should read the installments in the April, May, June and August issues.—*Editor's Note.*]

The Minor Scale appears in three forms known as the Pure (natural or normal), Harmonic and Melodic. Form C then appears thus:

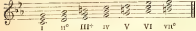
Ex. 1.

Pure.



These forms should be familiar to the student from every pitch in the octave. While text-books treat of Triads in Minor as applied to all these three Scale-forms, usually the Harmonic form alone is studied thoroughly. By interval analysis we can readily group the following Triads of the C Minor harmonic scale into four classes:

Ex. 2.



The Triads on I and IV are Minor.

The Triads on II° and VII° are Diminished.

The Triad on III+ is augmented.

The Triads on V and VI are Major.

Hence the Triad variety in Minor is greater than it is in Major. But of the seven Triads in the Major scale only one is dissonant, and that a very mild dissonance (vii°); in Minor three are dissonant; two are mild dissonances (ii° and vii°) and one is a rough dissonance (III+).

1. Any Augmented Triad may be the third degree Triad of a Minor key.

2. Any Diminished Triad may be the second or seventh degree of a Minor key.

Exercise 1. Write an Augmented Triad on C, F, B flat, G, E flat and state in what minor key each of the Triads is found.

Exercise 2. Write a Diminished Triad on C#, D#, F#, A# and state in what minor key each Triad appears as ii° and as vii°.

II.

It is a rule of construction in simple part-writing in the minor mode that no voice should be made to sing the sixth and seventh (or seventh and sixth) degrees of the harmonic minor scale in succession. These two scale degrees are an augmented second apart; and it is assumed that an augmented second is difficult to follow—in the beginning it is best to observe this rule, though the rule does not necessarily apply to instrumental writing.

Examination of all progression possible in Minor, shows that the Augmented Second results when the Triads of ii°, V occur and when the Triads V, VI, (or VI, V) occur. By virtue of the rules learned in writing Major Scale Triads we should retain the common tone in the progression ii°, V, because it is a skip; and we should employ contrary motion of the upper voices with V, VI because it is a step-wise progression. The result of this is an augmented second (see soprano voice).

Ex. 3.



Examination of each voice part shows that the augmented second exists in both cases. We regard this interval as faulty; and we have discovered that two exceptions to the rules we have learned are necessary to avoid this interval.

Rule I. When ii°, V occurs in Minor, regard the skip as a step and use contrary motion of the upper parts.

Rule II. When V-VI occurs in minor, let the leading tone ascend; the other two parts regularly descend:

Ex. 4.



It is evident that we must "watch out" in harmonizing Minor scale bases or we shall overlook these two exceptional progressions and get into trouble. The only way to avoid this is to mark below each tone of a Minor key bass its numerals and immediately to indicate every instance of ii°, V, and of V, VI. Thus:

Ex. 5.



This supplies us with a danger signal—and if we see it far enough ahead we can keep on the track.

The preceding bass is a model. Observe the contrary motion of the leading tone in the progression V-VI. (For harmonization, see below.)

ANALYSIS

1. A hymn book should furnish several examples of four-part writing in Minor. Examine each voice part (that is sing it) and note the absence of the augmented second.

2. Examine two or more Minor key compositions for piano. You will probably find the augmented second is frequently employed. Why is it permitted here?

APPLICATION BY WRITING

Harmonize these bases. First add the Triad numerals to each and check up every instance of ii°-V and of V-VI.

Ex. 6.



APPLICATION BY ANALYSIS

Nothing is so common as carelessness unless it be the lack of consciousness that one is careless. Music, even in its simplest form, is a finely wrought artistic speech. We shall never know intimately its artistic structure unless we study it, think about it and reproduce it. Take for example the simplest piano composition in this issue of *The Etude*. Play it through and become familiar with its general message. Play the left hand part alone and hear in the mind the right hand part. Reverse this process (this is more difficult). Now try to hear it all as you read away from the piano; see every note and try to recall the sound of every impact. How many simple Triads do you recognize? Do any instances occur of the Triad used melodically? How many Cadences can you detect?

This suggests that analysis should always be made to keep pace with increasing knowledge. The more we learn, the more we should be able to see. And we may put it down as an important fact that a little knowledge thoroughly applied is of infinitely more service than a considerable amount that is not drawing interest.

REVIEW QUESTIONS

1. Where is the Diminished Triad found in Major? In Minor?
2. Where is the Minor Triad found in Major? In Minor?
3. What Minor Scale has for its signature four flats? Six sharps? Five flats?
4. Why should the Augmented Second be avoided?
5. What Triads in succession produce it?
6. How many forms of Minor scale do we recognize?
7. Can you sing each of these forms in tune away from the piano?
8. What interval in the Augmented Triad is dissonant?
9. What necessary tone of the harmonic minor scale must be indicated by a chromatic sign?
10. How many compositions in minor do you know intimately?

Harmonization of model bass.

Ex. 7.



Ordinarily the student, having thus harmonized a bass, drops it and consequently secures no further knowledge of its possibilities. The following practices should, however, never be neglected. They surely result in the ability to hear written thought in tone. Many become comparatively skilled through the eye, but have no ear sense of what they write. Needless to say, it is the latter which is primarily important.

1. Play three of the four given voices and sing the fourth voice until all parts have been sung.

2. If the student is not a pianist all exercises may readily be made audible, say to a violinist, by singing the bass and playing the tenor, alto and soprano in appoggiato form, thus:

Ex. 8. Viola.



3. Make each exercise a study in rhythmic alternation. The following will serve to illustrate this:

Ex. 9.



An infinite number of such variations is possible.

Self-Help Notes on Etude Music

By P. W. OREM

FANTASIA IN C MINOR—MOZART.

This is the "Fantasia" from the celebrated "Fantasia and Sonata" in C minor, No. 18, in the "Cottin Edition." Of this double number the "Fantasia" is by far the more striking, although the "Sonata" is well worth study. We are presenting in this number of *The Etude* the first half of the "Fantasia," the remaining three pages will follow in *The Etude* for October. The piece is divided in this manner on account of the space required to present it in full without crowding the notation. This first portion may be brought to a temporary close with a chord in B flat major.

The term "Fantasia" was applied by classic composers to a piece not written according to any fixed rules or following any of the conventional forms, depending for its success upon the original invention or fanciful inspiration of the composer. Mozart's "Fantasia in C Minor" is one of the finest examples extant. In this work Mozart seems to have anticipated the development or evolution of the modern grand piano. Certain it is that its demands are too exacting for the comparatively puny and insignificant instruments upon which Mozart was compelled to play. Much of this work sounds modern even at the present day, especially some of the chromatic progressions and enharmonic modulations. There are also passages which many succeeding composers seem to have appropriated as common property.

This piece must be played with dignity, freedom and dramatic fervor. We shall have more to say of it in next month.

GAVOTTE IN D MINOR—J. S. BACH.

This is a standard classic, one of the most genial of Bach's shorter numbers, tuneful and sprightly, with the true flavor of the quaint old dance. This "Gavotte" is taken from the "Sixth English Suite." By "suite" is meant a "series" or succession of dances. The suite as used by Bach consisted of a series of dances, usually all in the same or closely related keys. Bach wrote "English" and "French" suites, named respectively from the national dance movements of which they were made up. Other dances beside the gavotte to be found in Bach's suites include the Allemande, Courante, Sarabande, Bourrée, Gigue, etc. The classic suite is one of the immediate predecessors of the Sonata.

The famous pianist, Hans von Bülow, who was an enthusiastic student and admirer of the older classics, included this gavotte in his recital programs. We give it with his editing and marks of interpretation. Note that the principal theme is first played through twice, then again fortissimo. Notice also the *staccato* bass part moving continually in eighth notes. Note that there is a difference in the *staccato* dots, indicating that the bass is to be more pointed or biting when played fortissimo, like the plucking of stringed instruments. Follow Von Bülow's execution for the trills in the right hand. Both the first and second strains of the gavotte are written in three-part counterpoint. Each part is absolutely independent, and must be brought out in the manner of three separate instruments or voices, particularly in this case in the second strain. Note in the 31st and 32d measures of the piece that half rests are given, indicating a temporary silence in the middle voice part, so allowing the other parts to rest the middle voice part, enters with the principal motive. The small notes at the close of the second strain have been added by the editor to fill out and enrich the cadence when played on a modern piano.

The "Trio" or "Musette" is in D major (the parallel major key). A "Musette" is a bag-pipe type of melody on account of its unchanged, unmodulated bass. Note the continually recurring D of the left-hand part of this *musette*. The term "Trio," applied to the second part of a piece, was formerly

so called because this portion was nearly always written in three parts or for three instruments. This portion affords contrast to the preceding, and is to be played more quietly, in a somewhat monotonous manner.

SCHERZETTO—F. P. ATHERTON.

This is a fanciful waltz movement by an American composer whose work is familiar to our readers. It is one of his best pieces. It should be played in the style of a piece of ballet music, delicately and capriciously. Although taken in rapid time, considerable freedom of movement is allowable. The three principal themes must be well contrasted, both in color and in quality of expression. A fine recital piece.

BOAT SONG—L. J. O. FONTAINE.

This is a graceful and pleasing novelty by an American composer who has been several times successfully represented in our music pages. It is a *bozette* employing technical and accompaniment figures of the type made popular by Rubinstein in his famous "Kammer-Ostrow." The chief technical problem lies in the smooth execution of the second theme. The double note accompaniment of the right hand must be played evenly in a light, rippling manner. The melody in the left hand must be well brought out, the broken chords played neatly and distinctly, without clumsiness.

AL FRESCO—F. G. RATHBUN.

Many of Mr. Rathbun's pieces have been greatly admired. We are, this month, introducing a work of his hitherto unpublished, "Al Fresco" is a graceful caprice, written in this composer's best vein. The title "Al Fresco" is a familiar quotation from the Italian, meaning "to the open air." The piece should be played in a spirited manner with light, crisp touch.

FANTOMIME BALLET—C. W. KERN.

This is a characteristic number of the *intimate* type, popular in style and treatment. It is tuneful and full of go. The first portion, which is tuneful in a snappy manner, the trio section with breadth and sincerity. This will make a taking recital number.

WHEN THE DAY IS DONE—ERWIN SCHNEIDER.

This is an expressive, meditative "song without words." The themes must be given out very *legato*, almost in the organ style. A discriminating use of the pedal will aid in the proper rendition of this piece.

STROLLING PLAYERS—J. T. WOLCOTT.

A joyous six-eight movement in the style of one of the characteristic old English dances. Technically, this piece reminds us of one of Stephen Heller's well-known studies. It will afford excellent finger practice. Notice the bell-like effect gained from the holding note against the theme in the repetition of the first strain; a simple but very striking device. Play this piece with fire and precision, at a rapid pace.

FESTAL MARCH—G. LAZARUS.

This stately march movement is not at all difficult to play, but it has an effect truly sonorous and festive. This piece might also serve as a useful organ number. The composer, Gustav Lazarus, is a well-known contemporary German musician and an *Ermit* pianist. This piece should be taken at a steady pace, well accented, not too fast.

PRairie Flower Waltz—R. L. BECKER.

This is a neat and interesting waltz movement for an early third grade or advanced second grade pupil. It affords an excellent opportunity for training the left hand in giving out a melody in the singing style. This piece demands expressive phrasing and well rendered it will prove equally as effective as many more difficult pieces of the same type.

THE PROCESSION PASSES—H. J. STORER.

This is an easy teaching piece in characteristic style, written in the style of a patrol. Second grade pupils will enjoy this number. It requires a steady, rhythmic swing.

SHOWER OF STARS (FOUR HANDS)—P. WACHS.

As a solo this piece is one of the most popular of all Paul Wachs' many piano-forte compositions. In the four-hand arrangement, for which there has long been a demand, it should prove equally effective and even more brilliant. The present arrangement is such that the second part may be played by a third grade student of moderate attainments, while the first part is played by a more advanced student or by the teacher. Such an arrangement is frequently of advantage in recital work. The first part should be played in a sparkling manner with the utmost brilliancy.

"THE SON OF GOD GOES FORTH TO WAR" (PIPE ORGAN)—GEO. E. WHITING.

This is a useful hymn tune postlude, founded on S. B. Whitney's popular processional tune. In its brilliant and striking for any festive occasion. The composer's registration should be followed as closely as possible. This postlude is from a set of six (all on well-known hymn-tunes) one of which, "Duke Street," has appeared in a previous number of *The Etude*.

BLUE EYES (VIOLIN AND PIANO)—W. C. E. SEEBOLCK.

This piece affords the violinist an excellent opportunity for displaying the lower registers of his instrument, and for cultivating the sustaining stinging note. The second theme makes a beautiful G string solo. It is a lovely number.

THE VOCAL NUMBERS.

Three songs, all absolute novelties, appear in this issue. Each is of a totally dissimilar type. E. MacLean's "To You," is a fervid, emotional setting of an artistic and appealing bit of verse. Miss MacLean is a promising American composer, and we would regard this song as one of her best efforts. It demands an excellent rendition with a discreet piano accompaniment. F. A. Williams' "Cobwebs" is a fanciful little *encre song*. The poem is a delicate sympathetic. Mr. Williams is well known as a clever writer of piano pieces and his admirers will be pleased to see him breaking into the field of song. Walter Pulitzer's "Reveries of Home" should and appeal. "Old Folks at Home" has been introduced, entering naturally and without any cleverly straining after effect.

"THE ETUDE" OFFERS A PRIZE OF \$1500

for the best method (with examples and exercises) of teaching how to play three notes against two. (That is three notes in the right hand, and two in the same time as two notes in the left hand, or vice versa.) This is a troublesome teaching problem, one that confronts every pupil sooner or later, is considered one of the greatest stumbling blocks to every amateur. It is a subject on which very little has been written. The conditions of this contest are:

1. All answers must be in before January 1, 1914.
2. All answers must be legibly written on one side of a sheet of paper.
3. The author's name and address must be written at the top of the sheet.
4. In no case must more than 300 words be used.
5. The exercises can be either original or selected.

For thirty years Hans von Bülow has been expressing and actively furthering everything that is noble, right, high-minded and free-minded in the regions of creative art. As virtuoso, teacher, conductor, composer, propagandist—indeed, even sometimes as a humorist—Bülow remains the chief of musical progress, the initiative born in and belonging to him by the grace of God, with an impassioned perseverance, incessantly striving after the ideal, and attaining the utmost possible.

L.J. OSCAR FONTAINE, Op. 81

Moderato M.M. 68

[illegible]

PRAIRIE FLOWER

WALTZ

Tempo di Valse M.M. $\text{♩} = 54$

REN  L. BECKER, Op. 17, No. 1

col. atempo

L'istesso tempo

Fine *mf*

calando *D.S.*

FESTAL MARCH

FESTLICHER MARSCH

GUSTAV LAZARUS

Moderato molto maestoso M.M. ♩ = 104

f

Ped. simile

ppresens.

atempo

Largo

SHOWER OF STARS

CAPRICE

Secondo

PAUL WACHS

Maestoso

Allegretto M.M. ♩ = 132

f

p

fff

CAPRICE

PAUL WACHS

Maestoso

Maestoso
Allegretto M.M. ♩ = 132
PAUL WACHS

The image shows a page of musical notation for a piano concerto. The title is "Maestoso Allegretto M.M. ♩ = 132" and the composer is "PAUL WACHS". The notation is in 2/4 time and features complex piano and violin parts with many ornaments and fingerings. The piano part is written in the left hand and the violin part in the right hand. The music is in a key with one flat (B-flat major or D minor). The tempo is marked "Maestoso" and the movement is "Allegretto" with a metronome marking of 132 beats per minute. The notation includes many ornaments, such as mordents and grace notes, and is heavily fingered. The piano part has a "p scintillante" marking. The violin part has a "mf molto legato" marking. The page is numbered 21 in the bottom left corner.

THE ETUDE

Secondo

First system of musical notation. The treble staff contains a series of eighth-note chords, starting with a piano (*p*) dynamic. The bass staff contains a series of eighth-note chords, starting with a piano (*p*) dynamic. The system concludes with a *Fine* marking.

Second system of musical notation. The treble staff features a series of eighth-note chords, marked *f marcato*. The bass staff contains a series of eighth-note chords, marked *f marcato*.

Third system of musical notation. The treble staff contains a series of eighth-note chords, marked *ff*. The bass staff contains a series of eighth-note chords, marked *ff*.

Fourth system of musical notation. The treble staff contains a series of eighth-note chords, marked *p*. The bass staff contains a series of eighth-note chords, marked *f*.

Fifth system of musical notation. The treble staff contains a series of eighth-note chords, marked *ff allarg.*. The bass staff contains a series of eighth-note chords, marked *ff allarg.*. The system concludes with a *D.S.* marking.

Primo

8
p subito

8
Fine

f *II* *II*

8
ff *II*

8
p *f* *scintillante*

f *II* *II*

8
ff allarg. *D.S.*

Edited by Hans von Bülow

GAVOTTE

in D MINOR

JOH. SEB. BACH

Allegro molto M. M. $\text{♩} = 76$

This page contains a single system of musical notation for a piano piece. It consists of eight staves, with four staves grouped together in two pairs. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. There are numerous dynamic markings throughout, including *pp*, *ff*, *fz*, *p*, *crase*, *non legato*, *f*, *piu f*, and *ff*. Performance instructions such as *ten.*, *trm*, *il basso sempre leggermente staccato*, *ff ed animato*, *meno f*, *p dolce*, *tranquillo*, *se marcato il tema*, *Perse.*, and *ten fine* are present. The piece concludes with the tempo marking *Meno vivace M. M. = 69*.

Meno vivace M. M. $\sigma = 69$

La musette d'opéra

La minuetto *Allegretto*

TRIO

p grazioso

ten. *Allegretto*

Musical score for "THE ETUDE" in G major, 2/4 time. The score consists of three systems of piano and right-hand parts.

 System 1: Piano part starts with a *p* (piano) dynamic. Right-hand part features arpeggiated chords and sixteenth-note runs. Fingerings 1-5 are indicated.

 System 2: Piano part includes a *pp* *semplice* section and a *pp* *egualmente possibile* section. The right-hand part has a *fp* (fortissimo) section marked *dolce* (dolce).

 System 3: Piano part includes a *pp* *legatissimo* section. The right-hand part continues with arpeggiated figures. The piece concludes with the instruction "Gavotte D. C. senza ripetizione".

THE PROCESSION PASSES

Maestoso (tempo giusto) M. M. $\text{♩} = 120$

H. J. STORER, Op. 13, No. 4

Musical score for "THE PROCESSION PASSES" in G major, 4/4 time. The score consists of four systems of piano and right-hand parts.

 System 1: Piano part begins with a *p* (piano) dynamic. The right-hand part features block chords. A note in the right hand is marked *mf* (mezzo-forte). The instruction "The Bass smooth and sustained" is written below the piano part.

 System 2: The piano part continues with sustained block chords. The right-hand part has a *f* (forte) dynamic.

 System 3: The piano part includes a *Fine* marking. The right-hand part features a melodic line with a *f* dynamic.

 System 4: The piano part continues with sustained block chords. The right-hand part concludes with a melodic phrase. The piece ends with the signature "D S".

THE ETUDE
SCHERZETTO
A LA VALSE

Allegro brillante M.M. $\text{♩} = 72$

F. P. ATHERTON, Op. 185

The image displays a page of musical notation for a piano piece, likely a 19th-century composition. The notation is arranged in several systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo), with intermediate markings like *mf* (mezzo-forte) and *f* (forte). Tempo markings include *a tempo*, *Piu mosso*, and *Poco animato*. There are also performance instructions such as *last time to Coda* and *1st time only*. The piece concludes with a *CODA* section. The notation is handwritten in ink on aged paper.

ff *a tempo* *mf* *cresc.* *f* *mf* *f* *dim.* *last time to Coda* *1st time only* *Piu mosso* *CODA* *soavemente* *cresc.* *p* *f* *pp* *Poco meno* *ten.* *Poco animato* *piu cresc.* *D.C.*

* From here go back to the beginning and play to "1st time only," then play Trio

* From here go back to the beginning and play to "1st time only;" then play Trio

Trio A

f *p* *mf* *acc.* *mf* *p* *con grazia* *D.C.*

STROLLING PLAYERS

MORRIS DANCE

J. TRUMAN WOLCOTT

Allegro M.M. ♩ = 144

f *p* *cresc.* *Fine* *D.C.*

* From here go back to beginning and play the first part including the Coda

FANTASIA IN C MINOR

form "Fantasia and Sonata"

No.18

"COTTA EDITION"

W.A. MOZART

[illegible]

This page of musical notation for "THE ETUDE" by Frédéric Chopin is written for piano in G major and 3/4 time. The score is organized into six systems, each with a treble and bass staff. The piece begins with a piano (*p*) dynamic and features intricate fingerings throughout. The first system includes a first ending marked with a bracket and a repeat sign. The second system contains a piano (*pp*) section followed by a forte (*f*) section. The third system continues with piano (*p*) and forte (*f*) dynamics. The fourth system marks the beginning of a new section with the tempo change "Allegro m.m." and a metronome marking of 144. This section starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading to a forte (*f*) section. The fifth system features a mezzo-piano (*mp*) section. The sixth system concludes the piece with a mezzo-piano (*mp*) section and a final forte (*f*) section. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Musical score for "THE ETUDE". The score is written for piano and features a variety of musical notations including dynamics, articulation, and tempo markings.

First System: The right hand begins with a melodic line marked *espress.* and *legato*. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte).

Second System: Continues the melodic and accompanimental patterns. Dynamics include *p*, *cresc.*, *f*, and *p*. A marking *cresc. poco a poco* is present.

Third System: The right hand features more complex melodic figures with slurs and ties. Dynamics include *f*.

Fourth System: Continues the melodic development. Dynamics include *f*.

Fifth System: The right hand has a melodic line with slurs and ties. Dynamics include *f*. A marking *poco rit.* (poco ritardando) is present.

Sixth System: The tempo changes to **Allegro**. The right hand has a more active melodic line. Dynamics include *f*. A marking *poco rit.* is present.

Seventh System: The tempo changes to **rapidamente**. The right hand has a very active melodic line. Dynamics include *f*. A marking *rall.* (ritardando) is present.

Bottom Section: Four small musical examples labeled a, b, c, and d, showing specific fingerings and articulations.

* For explanation of this close see "Self-Help Notes" opposite first music page

Non troppo allegro M.M. $\text{♩} = 96$

CARL WILHELM KERN, Op. 191

calmato
a tempo
non legato
cresc.
sf
p
schertando
delicato
CODA (to follow 2d ending)
Meno mosso
TRIO
Fine of Trio
D.C.
Agitato
D.C. Trio

* Play first of Trio; then go to the beginning and play all the first part including Coda.

THE SON OF GOD GOES FORTH TO WAR *

HYMN TUNE POSTLUDE

GEO. E. WHITING

Registration: { Gt. to Mixture
Sw. to Gt.
Full Ped.

March tempo M.M. ♩ = 108

MANUAL *f* *ten.* *ten.* *ten.* *ten.* Full

SPED.

to Mix's

Full

al cresc. *ff* *f* *ff*

Ped.

to 8' (Sw. closed)

p *penantabile* to Sw. Reeds

Full

to Mix's

Full *ff* *f*

add Full Sw

cresc. *ff* *cresc.*

Ped.

* Melody by S. B. Whitting *ff* By opening the swell

to 8'

p Sw. Reeds

to Mix's ten. 1 2 3

ten. 2

rall.

Sw. Reeds 8'

RIENO MOSSO

Gt. Diap.

pp

Gt. Gamba

f

Sw.

The

ff

dim

Tempo I.

Son of God goes forth to war, A king-ly crown to gain, His blood-red banner streams a - far, Who fol - lows in His train? The

ff Full

ff Ped.

ten.

ten.

ten.

ff

THE ETUDE

Son of God, goes forth to war. Who best can drink His cup of woe.

Tri-um-phunt o - ver pain; Who pa-tient bears His cross be-low, He fol-lows in His train.

AL FRESCO

CAPRICE

Allegretto M.M. $\text{♩} = 112$

F.G. RATHBUN

619

D. C. and Fine

WHEN THE DAY IS DONE

SONG WITHOUT WORDS

ERWIN SCHNEIDER

Andantino M.M. ♩ = 76

p

marcato il canto

cresc.

f

poco rit.

a tempo

cresc.

f

fine

p

Piu mosso

Con anima

TRIO

p

cresc.

D.S.

dim. e rall.

* From here go back to ♩ and play to Fine; then play Trio.

BLUE EYES

SONG WITHOUT WORDS

Andante cantabile M. M. ♩ = 92

W. C. E. SEEBOECK

VIOLIN

PIANO

The first system of the musical score. The Violin part is in the upper staff, starting with a half note G4, followed by quarter notes A4, B4, and C5. The Piano part is in the lower staff, starting with a half note G2, followed by quarter notes A2, B2, and C3. Both parts are marked with a piano (p) dynamic. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The tempo is Andante cantabile, with a metronome marking of ♩ = 92.

The second system of the musical score. The Violin part continues with a half note D5, followed by quarter notes E5, F5, and G5. The Piano part continues with a half note D2, followed by quarter notes E2, F2, and G2. Both parts are marked with a piano (p) dynamic. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The tempo is Andante cantabile, with a metronome marking of ♩ = 92.

1st time

Last time only

G String - a tempo

rit.

pp

mp expressive, very broad

rit.

pp

Fine

mp a tempo

rit.

The third system of the musical score. The Violin part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Piano part starts with a half note G2, followed by quarter notes A2, B2, and C3. Both parts are marked with a piano (p) dynamic. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The tempo is Andante cantabile, with a metronome marking of ♩ = 92.

a tempo

rit.

mp

a tempo

rit.

mp

a tempo

rit.

The fourth system of the musical score. The Violin part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Piano part starts with a half note G2, followed by quarter notes A2, B2, and C3. Both parts are marked with a piano (p) dynamic. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The tempo is Andante cantabile, with a metronome marking of ♩ = 92.

rit.

f

dim.

D. C.

The fifth system of the musical score. The Violin part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Piano part starts with a half note G2, followed by quarter notes A2, B2, and C3. Both parts are marked with a piano (p) dynamic. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The tempo is Andante cantabile, with a metronome marking of ♩ = 92.

REVERIES OF HOME

WALTER HEWETSON

WALTER PULITZER

Andante con moto

She
The

sat in the light - ed thea - tre In all her beau - ty and pride, And lan - guid - ly gazed at the
stage had fad - ed be - fore her, She saw her own south - ern land The south - ern moon bright - ly shone

play - ers Whilst flat - ter - ers thronged by her side, Tired of her life and its fol - ly, But
o'er her. And sil - vered the gleam - ing sand; Pal - met - toes bor - dered the riv - er, And

roll.
bound to its tin - sel and glare; She start - ed when up - ward there float - ed The dear old South - ern air
dark - ly the pines stretch - ed a - long, As up from the old cab - in win - dow There float - ed the dark - ies' song

roll.

f espress. * *mf*
'Way down up - on the Swan - ee Riv - er Ah, how it thrilled her through For Fate her life had

f agitato *mf più lento*

sev - ered From child-hood's friends so true. How far from home she'd wan-dered

Now she must ev - er roam Far from the old plan - ta - tion Far from the old folks at home.

COBWEBS

FREDERIC FAIRCHILD SHERMAN

FREDERICK A. WILLIAMS

Moderato

I passed the fair - ies' gip - sy camp, Be-

yond the wood at dawn, And saw their film-y gar-ments spread, To bleach up-on the lawn; While in the ro-sy

glow of morn, Dew-damp-ened and sun - kissed, Up - on the green each la - cy piece, Lay like a bit of mist.

THE ETUDE

To Miss Edith H. Moss.

TO YOU

MARIE BEATRICE GAMON

E. MAC LEAN

Moderato

Some-where, I know, from the blue of the sky God caught a gleam of the ra-di-ant blue

Held it in ten-der-ness, then let it melt In-

to the eyes of you. Some-where, I know, from the gold of the sun

God caught a ray of its shin-ing so true, Held it all lov-ing-ly then let it glow

Deep in the heart of you.

LA.

A PENDANT TO THE LATTER.

"I am an 'old student' forty years of age. Circumstances interrupted the work I began in early life, although I never abandoned it. During the past four years have again taken lessons. It seems to be a necessity to me, and I am anxious to still continue my practice, and to know what it will be possible for me to do without a teacher. What course of study would you recommend? I know I lack technique, free writing comes easy, fluid execution requires much hard work. I am willing, however, to take up with me to develop it. In my opinion I have never been given notes, but that would be of no use to me. I am in the city. In spite of my age my nerves are not so stiff with the country, and I have any amount of patience."

The course laid out in the answer to the preceding question you will find suitable to your needs. If, as you say, you have finished Czerny's Opus 745, and have done your work thoroughly, you will be able to begin with Cramer. I would suggest, however, that you take up the study of Bach and use all the material suggested in the various grades, beginning with the "First Study of Bach." The Bach style is so *not* general that it is well, no matter what your degree of advancement, to work up to it from the simplest to the difficult, especially if you are working without a teacher. Scale practice will be of inestimable benefit to you, as also all kinds of technique. Therefore you would better procure either Mason or Philipp, as I have recommended in the foregoing, and begin the daily practice of a series of technical exercises.

DESIRES TO STUDY COMPOSITION.

"What would be the best course for a beginner, twenty-one years of age, who desires to learn music thoroughly, with a view to becoming famous as a composer, and to be able to play on all the instruments in his ear, but realize that if I wish to attain any standing in the musical world I will have to learn it by rote. I have no expectation of becoming either solo or famous, but, nevertheless, feel that I must do so to succeed."

You are living in a large musical center, where you can have no difficulty in availing yourself of every opportunity. There are famous names right at hand, and a number of conservatories. Talk the matter over with some of the well-accustomed teachers near you and arrange to begin the study of piano and theory. The ability to play the piano will be invaluable to you in your composition. The piano will be of more value to you than any strictly solo instrument. It is a good test your harmonies and progressions as you learn them, and become thoroughly familiar with their various effects. The fact that you are twenty-one years of age is no drawback for the work you wish to do. All the better, for you will doubtless devote yourself with serious energy, and therefore make rapid progress.

ETUDES.

"In the Standard Course for the Piano, and also in the Brown's Course that I have, there are so many studies recommended that I am at a loss as to which to select. I am wishing to try it myself for a few weeks, but I am not sure I can do so. If one used 'First Steps,' followed by the Standard Course, what other studies would be used? What can you tell me of the collection of studies and of examinations for associate and fellowship degrees?"

Many studies have accumulated during the years in each grade, and many of them of such excellence that it is often confusing to decide which to make use of. Some of them temperamental adapt themselves to some teachers, and others are more fitted to the hands of certain pupils—matters that can only be decided by experience and practice. You would certainly be very unwise to try to practice them all. As you begin to acquire experience as a teacher it will be well for you to gradually make yourself familiar with the various studies and their characteristics, and you will then be able to draw upon them to fit the peculiarities of your pupils. Your needs may differ. You will find answers to that portion of your question that concerns the "First Steps" in recent numbers of THE ETUDE.

The College of Musicians was a branch of the Master Teachers' National Association, and was a laudable effort to establish a standard of musicianship. Credentials issued by its board of examiners were a sufficient voucher for the musicianship of any teacher who may have passed the ordeal. I have not heard anything about it for several years and think it has passed out of existence.

THE INFLUENCE OF THE READING OF MUSIC ON THE EYE.

BY PROF. DR. HEST.

(Translated and arranged expressly for THE ETUDE by F. S. L.)

A NORMAN German oculist, who is often consulted by musically gifted young persons affected by weakness of sight or defect of vision as to the advisability of adopting music as a profession, says that the eyes are fitted for all other bodily occupations so long as they are in a thoroughly healthy condition they are capable of an enormous amount of work. Long-continued reading of the notes, he says, is no more trying than the effort involved in ordinary reading or writing, and we all know that both are often carried on day after day, and from eight to ten hours of study, without injury to the sight. He continues:

In two cases only do the eyes require sparing: at the period of bodily growth and when they suffer from general physical illness or weakness, or from some form of eye disease. Unfortunately, it is not customary to give special consideration to the eyes of the child during its development to years of adolescence and beyond; the pupil who, vaguely prompted by a feeling of inability to accomplish all his expected work, neglects his eyes, falls into the reproach of idleness, and this, to be sure, may often be the case. Among the working classes few even begin to use the eyes for reading and writing in later life so much as they do in the few years of their attendance at school. These years, however, come at that time of life when the eyes should be confined to work requiring a short focus, but be exercised at long range. What wonder, therefore, that the youthful eye, overtaxed by hours of reading and writing, falls a prey to short-sightedness and other ills! The fact that schoolrooms are well lighted, that books are printed in type large and clear, is of but little service. In childhood our organs adapt themselves to the demands made upon them; if the eye is used a great deal to distinguish distant objects, as is the case in country life, it develops in such a way as to secure sharply defined images at that distance; if a child sits bent over a book much of his time, his eyes grow near-sighted, or, if he is apt to grow more or less near-sighted. This is, to be sure, no serious defect and can readily be corrected by the requisite glasses, but to avoid the remedy by not acquiescing the defect is certainly a more serious matter. Short-sightedness is detected by near-sightedness than city children, and these attending public schools less than students in academies and seminaries of the higher grades. Of public school, from five to six per cent of the pupils are near-sighted; of those in high schools and similar institutions, from thirty to forty per cent.

NOTES NOT AS TRYING AS PRINT.

So far as the reading of notes is concerned, they have the advantage of being at a greater distance from the eye than printed matter. Therefore children who have hereditary tendency to short sight, or who have already acquired it to a certain degree in school, are less to be discouraged from the study of music than from other tasks which require closer application, such as reading, writing, sewing, and similar occupations. At the same time it is not advisable to read even music too long at a time. Compared with the free use of the eye out of doors in the various sports and plays, it holds the place of an employment demanding a close focus, and if carried on to excess may lead to near-sightedness. As the child's eyes have reached the age of twenty-five he may occupy himself with the notes as much as he likes without danger of injury to sight, or, if already near-sighted, of increasing his myopia.

Very different with those whose eyes are naturally weak or when they are in a diseased condition. One must distinguish between disturbances that can be corrected by means of glasses and those which cannot be remedied in this way. The latter are not to be attempted. Weak sight and short sight are much the same thing, but this is a mistake. Short sight can be relieved by corrective glasses, which is not the case with weak sight or the lack of clearly defined outlines to objects perceived. It may be emphasized that the musician who objects to music be made the normal action of the eye should always be established through the proper glasses.

It used to be the practice to prescribe different glasses for the reading of music by near-sighted children than those used for reading and writing and for distance, but now, since in exceptional cases, it is found better to rely upon the same for all the varying conditions of vision, it is important that the music be well lighted, but not with such brilliancy that the sheet dazzles the eye in comparison with a room otherwise dark. The light itself, too, particularly when modern intensive methods of illumination are used, should be concealed from the reader's sight. In this respect, the old-fashioned candle gives efficient service, since its flame never dazzles, and if one is not sufficient, several will be found ample to afford a soft, mild and clear light.

THE SPIRIT OF STUDY.

BY D. A. CLIFFINGER.

I SUBMIT the proposition that no teaching can be successful unless both teacher and pupil are in the spirit of study. The spirit of study is compounded of a just appreciation of the value of knowledge and usefulness, a strong desire to learn—in other words, enthusiasm. Without enthusiasm all teaching must be more or less a failure. With enthusiasm all teaching will be successful and delightful. The teacher is supposed to be always in the spirit of study, and this cannot be said of all pupils. Some bring to their study all the enthusiasm and appreciation that can be desired. Others do not.

Teaching is not dealing with flesh and blood, but with mentalities, and of these no two are alike, and yet know the one afflicted with calmness and serenity. He is impervious to all ordinary forms of attack. He abides at the center of a great calm, and his bearing is that of one slowly emerging from a dream. I know this individual, you know him, and we both know what it means to rouse him from his lethargy and fill him with the spirit of study, but until we succeed in doing this there is little hope of progress.

We know the one who is struggling with a judicial temperament. He is interested in his progress, but he puts in a good deal of time taking care of his nerves. He thrives on technicalities, and is filled with self-justification. He finds his utility of making a statement which will give his effect the most favorable impression.

We also know the one who is always on the defensive. He labors under the delusion that he is trying to undo him, to take something away from him, to discredit what he already has learned, and he feels called upon to defend himself at any length.

We know the one who takes music lessons in the same way he takes a life insurance policy, not with any enthusiasm, but because it seems the right thing to do, and the sooner the better. We know the one who is sighted from looking for financial results. He is closely related to the one who says "Get me a church position, and I will study with you." We know the one who is always on the lookout for a fatal accident and fire, through hardship and sacrifice, she falters not, even though there is nothing at the end of it but a little cheap vanilla perfume.

The above are types with which we are all brought in contact. If we succeed in changing their point of view, in bringing them into the right attitude toward music study, we shall find our work pleasant and profitable, otherwise our teaching will be unsatisfactory and of no permanent value.

But it is one thing to arouse enthusiasm and quite another to make it permanent. In our modern complex civilization, with all its attractions and distractions, it is not strange if the best-intentioned pupils find themselves out of the spirit of study. This is most likely to occur when the pupil has but one lesson per week. During this week of absence from the teacher ceases to be a concept and enthusiasm perishes. Then a lesson is missed, and he is recalled at most two weeks between lessons. To keep in the spirit of study under such circumstances is impossible. It is not the right way to study. It is wrong from every standpoint.

It is shortsighted business policy on the part of the parent to rely places himself at a great disadvantage, and in expecting the teacher to furnish sufficient enthusiasm to carry the student through the lessons between lessons he is certainly making strenuous demands upon him.

COMMENCING MUSIC IN INFANCY.

BY FANNY E. HUGHEY.

HEARST'S NOTE—Many of our greatest composers and virtuosi have been testimony to the advantages they have received from having music instilled in them from their earliest infancy by a devoted mother. There can be no question as to the wisdom of this practice. The teacher as a mother and the mother as a teacher are the best teacher and trained, and with good judgment. The writer of the following article speaks both as a mother and as a teacher. Some of our readers may be surprised to find a mother and teacher speaking in this way, but there is a significant truth in the writer's statement. "An ordinary child may be taught to read music as rapidly, as intelligently and with as much interest as he can learn to use words and phrases."¹

MUSIC has been said, and written, about methods of teaching music. Method means an orderly proceeding, and so plan of work can be a success save as it contains the element of order. Some methods are good. Some might be better. All could and doubtless will be improved if they are good for anything; but, after all, it is the teacher rather than the method. A good teacher will reconstruct the poorest method into a good one, and make it a success through personal ability to instruct, control and arouse interest. A good method, logical, definite, is an immense help to the busy teacher by saving him the time to do his own constructive something original when a way has been pointed which covers the ground and saves time for personal development.

It is becoming almost necessary to know something of music to pass as an ordinarily intelligent in these days of music culture. One body said to me not long ago, "I cannot understand books, but I seem ignorant of music, even at this late day, just as one part of a common education." Two high school boys told me a few months ago, having complained of the lack of music in the public school system, that there was no study so useful, and each claimed that after leaving school in the home and society, after the knowledge of English and mathematics, as music. Without discussing the comparative value of music, I think it is more an essential music is becoming more and more an essential part of education.

Parents frequently tell teachers they cannot afford to give their children an expensive musical education, but they want them to learn to play, so they say, "Put music in the home."

This is because music is a recreation to tired minds and has a soothing influence for weary nerves, a refined and agreeable pastime and a social stimulant. Music is considered "good society" and admits many a performer into exclusive circles where he could obtain no other passport save the magic of his art.

The time to learn music is in early childhood. Please notice, I do not say "study" music. One is never too old to study music to his own advantage. But I said *learn* music; for there are some things, such as the use of the hand, ear training, reading, etc., that if missed in early childhood can never be made up.

'IT SHOULD HAVE BEEN MADE TO PRACTICE'

I have had middle-aged men of acknowledged scholarship and influence say to me, "I do wish my mother had made me practice when I was young. I did not then know, of course, what it would mean to me to understand music, and to be able to play a little for my own recreation and pleasure. But my mother ought to have known. I am too old now to make it so much as I may try."

Yes, Mother ought to have known, and probably did realize a little, the wrong she was doing in giving up the struggle too soon, but it is not an easy task to hold a boy down to patient practice when his restless nature longs to be outside with the other boys having a "jolly" time, especially if his work is what "his highness" proclaims "baby stuff."

The drudgery of beginning lessons does not appeal to him as worth while. His active body and untrained mind finds out of door exercise far more attractive, and a wild Indian game or an imaginary bear hunt, is decidedly more in accordance with his dignity. Could he do things worthy of his self-respect, could he read rapidly, play hard things,

He thinks, and truly, that it is beneath him to play "baby pieces." He has no interest in vague futurs, possibilities when more interesting things are at hand. He sees no attraction or use in "pokey" exercises, or still more pokey counting. So he turns

rebel, has a daily fight over the matter, wears mother's patience and nerves out, and father says, "Let the little rascal go till he wants music and will practice without so much fuss."

Poor lad! He is throwing away a mine of wealth in pleasure culture discipline that he can not find again; and his short-sighted parents are sowing the seed for a harvest of blame and regrets. The boy lacks perspective, the parents patience and "fore-sightedness."

Now the great mistake lies back of this age and in permitting him to reach this age without having mastered the beginning work. In babyhood he would not have been so burdened with dignity, would not have had so many distracting things, such wide interests nor so much self-consciousness, and he would have been easily interested in any new thing, however simple.

It is a common nursery amusement to teach baby to moo like a cow, to bleat like a pig, crow like a cock, cackle like a hen, grunt like a sheep and gobble like a turkey. The barnyard stories are of absorbing interest because of the action, variety and imitation of sounds.

Why not anticipate the restless, lawless, hard-to-manage age of the ordinary boy and girl by utilizing these well-known facts and practices of the nursery, to begin a systematic course of music study, which shall give not only a pleasing pastime, but a refined environment, a mental discipline and a safeguard in the ages of development from youth to manhood and womanhood, when neither the young people themselves nor anyone else knows what they want?

CHILDREN NATURAL IMITATORS

Babies like to imitate. They try to copy everything older people do. If his first playthings are pretty colored birds, for instance, and when mother holds up a bird, she sings a tone, always singing the same tone to the same colored bird, no matter if it is a blue bird, a yellow bird, or a red bird, he will do, re or mi, as the case may be. It will be a short time before baby will try to imitate pitch, quality of tone and syllable; and before the ordinary child is a year old, or soon after, it could have the seal well fixed with voice, ear and eye.

A baby breathes naturally, deep, easy and right. If he learns to sing softly, easily and sweetly before becoming self-conscious, the worst part of a vocal teacher's work would be done before the baby was old enough to insist upon doing things wrong, namely, "breathing and voice placing."

Children prefer a story told rather than read, because of the more natural expression, the life and the sense of personal interest shown in talking which cannot be made so evident with the eyes fixed upon a book. My own little boy used often to respond to mamma, and then tell me."

say, "Read if you wish, but I am enjoying the little story." So the baby's mother enjoys the little story, too. The baby's mother is especially interested in the story, because it is expressed in the words of the song; as if sung in a sweet voice with the love-light shining in mother's eyes and nestled close in mother's arms. Here he should get his first lessons in tone and rhythm. He should be taught to listen to the heart of the emotion and express it. He should be taught to hear happily to himself, trying to re-create the tones and feelings associated with rest, peace, joy and love. His first lessons should be in the feelings of his mother. Mothers, be careful what impressions you make on your darling in these precious baby years. He should get his first lessons in music, while you are the responsible authority in art in your baby's mind.

Babies are quick to feel and appreciate character and content, both in people and in music, he says, and a lot of care in the choice of nursery song and the kind of care in the choice of the kind of people who play, for this is the most important time in the nursery are hard to build; and wrong influences in the nursery are hard to eradicate. I was in the playing with a dear little six-month-old baby in the same room. Soon I saw the baby practicing to the rhythm and responding to the change to the music. After watching him for a few minutes I said softly to my pupil, "You seem to think that the Schubert Impromptu you were listening to a little while ago, baby stomped her feet."

She did so and soon they stopped. The smile died out of her face, and a pathetic quiver threatened an outburst of grief.

Again I spoke softly. The something heavy, she struck into a bright little vase and baby gasped as if a cold shower bath had descended upon her as if a few seconds, as if adjusting herself to the shock, and then, with a smile breaking out on her face like the sun suddenly coming out from behind a cloud, her hands and feet began again to

keep time to the rhythm of the music, and she laughed and crowed merrily.

Babies love comradeship and enjoy partnership. They are eager for new things and do not scorn leadership if it is presented from a playmate. They can be as much interested in making a new tone as in learning a new word. A child, old and young, will work harder at his play than at his work. It is the interest in a new thing, or the associations of pleasure with a new thing, that makes the difference between the indifference of his play that hold him. He creates his own methods, makes his own discoveries and lays his own plans. No one with sense likes to have either his work or play "cut and dried" for him. If we could remember these few facts, we could be patient and compassionate we could overcome many of our own troubles and worries in the musical education of our children. We could give our child, who could be taught to read music as rapidly and intelligently and with as much interest as he can learn to use words and phrases, and would gain as much real pleasure therefrom. The ideal time to begin the study of music then, is, in my opinion, in the nursery, not later than six months of age.

MAKING PUPILS PRACTICE

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

THE child who has to be made practice is often a talented pupil. You may have to exert every faculty to keep them in the right path, and supply them with constant stimulus, but they amply repay by the pleasure they give you, when they merely touch the piano.

If parents could realize their own importance in the matter of a child's practice, it would be a great stride. Too often they blame the teacher for a lack of it.

A teacher should never allow this to harass her. She should, at the outset, dispel such an illusion from the parents' mind. After having done this politely, yet firmly, do not take any more notice of it. It is an unnecessary burden.

If a parent, who is with a child every day, cannot make that child practice, surely a teacher, who sees it but once or twice a week for less than an hour, cannot. The only thing a teacher can do is to impress the child with her absolute disapproval of poor work.

Never argue with a pupil. It is a waste of time and, besides, the average American school child can argue you into a corner in less than five minutes without a particle of logical reasoning on his part. Simply ignore all attempts at argument.

Pupils make such plausible excuses. They really appear to believe them themselves. Just go to the root of them with one thrust. They will show that you have struck the mark and will try no more excuses on you.

One popular excuse is, "If I practice on my scale and studies so much, I have no time left for my piece."

Get out your threepiece. Have the pupil play his scale through once. Let him see how long it takes. Pupils will vary in this, of course. So try it on the individual himself. It may take two minutes. Therefore, he can play it five times in ten minutes. Measure everything else he has to do the same way, and prove absolutely to him that he has time left for his piece.

You are then master of the situation as far as evasions of that kind are concerned, and you have a definite system established also.

For the average school child one hour's practice in a day seems to be the limit. It is as much as you can reasonably expect, as from 9 to 3.30 is school time in most localities. It is necessary for them to have a certain amount of recreation. For their practice time should be as definite as the school time. "Any time" usually means "no time."

Philosophers are greatly mistaken if they imagine that a composer has but to sit down and do a prelude on Sunday afternoon and divide his sermon into traditional and duly digested three parts. Far from it. The creation of the musician is totally different; it is a scene or an idea that is before his mind, and when that scene or idea comes towards and meets in the shape of sweet melodies—only then does he feel happy in his work.—Schumann.

"WHO'S WHO" AMONG WOMEN PIANISTS AND VIOLINISTS

Conclusion of the Interesting Series Commenced in the Special "Women's Issue" for July and Continued in the August Issue

PIANISTS.

Arsaud (Germaine). A young French pianist of pronounced ability, who has made a notable American success during the past year.

Bench (Mrs. H. H. A.). See composers.
Bromert (Ingeborg von). Born at St. Petersburg, 1860, of Swedish parentage. Studied under Heatsell and Liszt. She is an exceptionally good pianist and is also talented as a composer of opera, etc.

Bellevue (Anne de). Born in Bavaria, 1808; died 1880. She was a pupil of Czerny. She had a brilliant technique, which was much admired by Schumann.

Chaminade (Cécile). See composers.

Carreno (Teresa). See composers.

Chase (Mary Wood). American pupil of Oscar Raif who has won success as a teacher, writer and pianist.

Cottlow (Augusta). American pianist with a record of several highly successful tours.

Elwyn (Myrtle). American pianist, pupil of Godowsky, who has achieved great success in recent years.

Essipoff (Annette). Born 1836 at St. Petersburg, pupil of Leschetizky, whom she married. She won a great reputation as one of the foremost woman pianists of our day.

Fay (Amy). See composers.

Goddard (Arabella). An English pianist, born in France, 1805. Pupil of Kalkbrenner, Thalberg and of Davidson, whom she married. She made her debut in London, 1850, and has toured Europe, America, Australia and India with great success.

Goodson (Katherine). English pianist of highest rank. She is a pupil of Leschetizky, who has considered her among the foremost of his famous pupils.

Heymann (Ruth). American pianist, now resident in Berlin, where she is meeting with great success.

Hoepfirk (Helen). A Scotch pianist, born in Edinburgh, 1856. She made her debut at Leipzig, 1878, and has maintained a high reputation. For many years she has resided in Boston, Mass.

Krebs-Brenning (Marie). Born at Dresden, 1831; died 1900. She was a fine pianist, and toured Europe and America with great success.

Kleburg (Clotilde). She was born in Paris, 1866, and studied at the Conservatoire. She made her London debut at the age of seventeen, and appeared in Germany in 1887. She became a great favorite.

Lerner (Tina). Russian pianist who has met with distinguished success.

Marx (Bertha). Born Paris, 1850. Studied at the Conservatoire, under Hertz. She toured Europe, and was engaged by Sarasate as his accompanist. With him she traveled all over the world, and shared the honors of his recitals.

Mehlig (Anna). Born, Stuttgart, 1848. She was a pupil of Liszt, and toured America with great success in 1890.

Mercy (Clotilde). Hungarian pianist who has met with great success abroad and who will tour America next year.

Mentor (Sophie). Born, Munich, 1848. She was a pupil of Trausig and Liszt. She toured Europe with great success, and became court pianist to the Emperor of Austria.

Ohe (Adele Aus der). See composers.
Poppertown (Gertrude). English pianist of talent and notable brilliance.

Remont (Martha). Pupil of Liszt and Tausig. Born near Glogau, 1854. A well-known pianist of exceptional ability.

Rive-King (Jinia). See composers.

Schumann (Thara). See composers.
Schiller (Madeline). Born in London. She studied at Leipzig, where she made a brilliant debut.

After extended tours in Europe and America, she settled in New York.

Schnitzer (Germaine). Austrian pianist whose husband was American and European.

Szumowski (Antonietta). Was a pupil of Strobel and Michalowski in Warsaw, and Paderewski in Paris. Born, Poland, 1868. Her piano tours in Europe and America met with great success. Married Josef Adamowski.

Tapper (Bertha). Pianist and teacher who has met with pronounced success in America.

Thomas (Fannie Edgar). A well-known writer on music subjects, and European correspondent of note.

Verne (Adela). Pupil of Paderewski and of the Royal Academy of London, 1860. Her recent tour through the States and through Canada has won her many friends.

Landowska (Wanda). Polish pianist and author. Resident in Paris.

Winn (Edith Linwood). A well-known Boston teacher of piano and violin, and writer on musical pedagogues.

Zeisler (Fannie Bloomfield). See composers.

Zimmermann (Agnes). See composers.

VIOLINISTS.

Becker (Dora). American violinist who has toured this country with great success.

Baroni (Leonora). Born about 1860. She was the earliest professional performer on an instrument of the violin family. She played the tiorbo and the viola da gamba.

Gauthier (Louise). Born about 1760. A violin virtuoso of France who earned a great reputation in her day.

Hall (Marie). The foremost living English woman violinist. She was born 1884, and is a pupil of Wilhelmj and Sevcik. She has earned a worldwide reputation.

Halle (Lady Charles, nee Wilma Maria Nenada). Perhaps the most noted of woman violinists.

Born at Brunswick, 1843. She won a great reputation in all the European capitals. She appeared in America, 1869.

Hende (Flavia von der). Belgian 'cellist who has achieved great popularity in America.

Jackson (Leonora). An American pupil of Joachim. A great favorite in London and Berlin. She won the Mendelssohn State Prize at Berlin, 1868.

Mara (Gertrude Elizabeth). She was born at Cassel 1798; died 1843. Though remembered as a singer, she was a child prodigy on the violin.

Meade (Oliver). An American violinist of pronounced ability who has been successful in America and in Europe.

Mikanoff. Two sisters of this name, Teresa, born 1827, died 1904, and Marie, born 1832, died 1898. They toured together as violinists with remarkable success. Following her long retirement after her sister's death, Teresa increased her reputation. She retired from the profession upon marriage, in 1857. She established a system of concerts in aid of the poor throughout France, devoting her talent, time and energy for this purpose.

Mukle (May). A young English 'cellist whose recent tour through America has increased a well-earned reputation.

Neyland (See Helie).

Nichols (Marie). A successful American violinist, born at Chicago, 1879. She made her debut in Boston, 1894.

Nikson (Christine). The distinguished soprano was born in Sweden, 1845. Like Mara, she was a singer in her youth.

Ottey (Mrs. Sarah). An Englishwoman, born about 1665, who enjoys the unique distinction of having been the first woman professional violinist known.

Powell (Maude). The foremost living woman violinist. Born, 1888. Pupil of Schradieck, Dandia and Joachim. She made her professional debut in London, where she is a great favorite. (See Gallery in July issue.)

Saechel (Regina). Married Schliek, the German 'cellist. Born at Mantua, 1764. Was greatly esteemed by Mozart, who composed a sonata for her. They played it together in Vienna, and the great composer was charmed by her performance.

Semblich (Marcella). Born in Galicia, 1858. Though now a famous singer, she had marked ability as a violinist when a child.

Senkrah (Anna). Born in New York, 1864. Her real name was Harkness, but she invented it for personal reasons. She was, perhaps, the first American woman to achieve international reputation as a violinist.

Sirmen (Maddalena Lombardi). An Italian violinist. Born 1738. She was a great player. She it was to whom Tartini wrote his famous letter on violin playing. Eventually, she attempted to become famous as a singer, but failed.

Soldat (Maria). Born at Graz, 1864. Pupil of Hochschule Mendelssohn Prize, and ranks among the foremost violinists of her sex.

Tua ("Terecina"). Born, Turin, 1867. She was a prize winner at the Conservatoire. Achieved notable success, and was an especial favorite in the States.

Urs (Cecilia). Of Italian parentage, she was born in France, 1850. In 1864 the family came to New York. She studied the violin in Paris, and was chiefly in America, and she died in New York, 1902.

AN IMPROMPTU RECITAL.

BY M. C. CARBENTON.

In order to vary somewhat the monthly meetings of a class in piano, it is sometimes a good plan to draw lots for the numbers instead of having the usual set program.

Write on slips of paper, "Etude," "Scale Study," "Duet," "My Piece," "Quiet Piece," etc. A pupil draws a slip and is then in honor bound to fulfill the requirement thereof.

This number concluded, another draws and plays, and so on.

Of course, no one knows beforehand what will be drawn, and, besides the advantage that each pupil is obliged to have several numbers ready, they are so interested and amused that they are spared the discomfiting which so often afflicts them and the teacher draws also when her turn comes, and cheerfully fulfills her allotted task.

MODERN MUSIC AND LOST TONALITY.

BY MORRIS ROSENTHAL.

The music of today is stronger in color than design, and, therefore, not pianoforte music. The orchestra is written for nowadays in preference to anything else, because it makes a small idea go to the limit. Composers have not sufficient thought to construct an effective pianoforte piece. The piano is a mere device of weak design, and, therefore, better avoided. I do not believe in this "no key" harmonic basis—the disconnected structural progression. To me tonality is like the "arena" of a drama in a picture. It is the ground on which we stand for the time being. But for one chord more it is like saying a mile, so to speak, of the one before in Peking.

All these modern effects—"schools"—or whatever you like to call them, are the result of enormous standing and concentrated desire to write something novel. The effort of composing is, therefore, wrote what came to them, irrespective of effect.

Strains has not forgotten tonality, and herein lies his superiority in power and solidity. I think that the present musical education is responsible for the general unrest in the music of today. The young are given the new before they know the old. We must not say that there is a message in the new; the great messengers—and messenger boys.

Green Department, continued on page 622

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(Continued from page 645.)

THE TEACHER'S A, B, C.

BY DANIEL H. BLOOMFIELD

A great teacher is one whose knowledge is expert, whose ideas are of the loftiest, whose motives are not those of self-interest, whose patience is unlimited, whose sympathies are wide.

By unflinching devotion to his ideals, scrupulous honesty in all his dealings and constant association with master-minds can the young teacher reach that state of economic independence denied the man less active.

Carelessness in methods, in speech and attire has often ruined the chances of promising young teachers.

Do everything thoroughly, make as many friends as you can and your success is assured.

Each day of your life should be a step to something higher—towards your ideal—each hour a golden opportunity, each minute a jewel in the crown of life, for time lost is lost forever.

Faith in yourself must be the backbone of your professional existence. The man who is too self-conscious is ever in the background.

Get your pupils to assemble often in a purely social way. Too many musicians lack the social polish necessary for their careers.

Habit is the principle underlying daily action. Hence the importance of cultivating good habits and eradicating bad ones. Teachers should lay the foundations for habits of earnest study and systematic practice within their pupils.

In this century of progress art is making great strides. Music is reaching a stage of civilization undreamed of by the most radical of the past, and musicians, in order to keep up with the progress, must get a more intimate and at the command of the modern composer.

Judge yourself by what you accomplish, not by what you do. Results make a teacher's reputation.

Kindness rather than coercion with your pupils will get from them what you desire. Suggestion, the value of which all educators are agreed on, is only possible under the first condition.

Let your choice of pieces for your pupils be conservative, your tastes catholic, but take care that you are not misled by the opinions of others.

Make the best of your situation, whatever it is. You can accomplish as much and even more in the position of a small country teacher than as professor in a conservatory. Some of the greatest work along educational lines has been done by humble, unknown teachers.

Never acknowledge defeat. It is no disgrace to be thrown down, for the harder you are thrown the higher you will bound. It is only disgrace when you lie there after being thrown down.

On every side of you you will find Christians who put upon the credibility of the public. They will be more successful than you, but if you are honest and conscientious, you will win out.

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am glad to hear that you are enjoying your

studies. I am very glad to hear that you

are enjoying your studies. I am very glad to

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Many years ago, in Vienna, a musical genius was struggling for worldly recognition. An American piano manufacturer heard of this young pianist and decided to make use of him to exploit his pianos. In the course of time the American public received announcements that a great new pianist was to visit this country. Clever advertising made the pianist's name a topic for discussion. People furnished their teeth attempting to pronounce his name correctly. Finally the great pianist arrived, and crowds struggled to attend his first recital. His performance was commensurate with the representations made in his advertisements. The public, which had been educated to look through the spectacles of the advertising manager, opened its arms and received him with approval. Despite many adverse critics, the pianist's success continued. Preceded by advertising that convinced and educated, he traveled over the land. When the concert tour was ended, he left our shores with something like two hundred thousand dollars in his possession. From obscurity to fame, from nothing to wealth, all in a few months. Since then his position as an artist has been secure, and there can be little doubt that the methods of advertising him had much to do with his success.

The business man who starts a conservatory in a locality where the conservatory teachers are bound to their opportunities, and who afterwards employs the same teachers and provides them with as many pupils as a day as they formerly had in a day, is making money out of the knowledge and ability these teachers were too stupid to use themselves. The businesslike teacher understands the constructive and educational power of publicity. He makes two blades of grass grow where one grew before. In brief, he believes in advertising.

Advertising does not consist of merely keeping one's name before the public. It must follow a well-established code of principles based on practical experience and scientific investigation. It is a science, but by no means advertisement is an art. Contradictory of any business must be supported by active advertising. The musician must keep constantly at it as a good advertisement. His correspondence, recitals, pupils, methods, lectures, should all bring prosperity that can be developed into methods are wrong, placing the blame where it belongs.

A composer who is not able to execute his own works before the public requires Schumann

All music teachers are urged to investigate this method.

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Perfection, although a very high ideal, is the only thing to save one in the maelstrom of competition into which all professional men are thrown to-day.

Queer dress and manners are no sign of genius. They are rather indications of a subject for the asylum. Flowing hair and neckwear are things of the past.

Rest is the greatest tonic a physician can prescribe. You should give up a part of the year, the summer preferably, to repose in some out-of-the-way country spot. You will then be more useful to yourself and to your pupils.

Slow pupils are not necessarily dull pupils. The teacher must take this into consideration and arrange his work with those pupils accordingly. He must study the particular needs of those pupils.

True criticism is constructive, not destructive. So music teaching must be. A good teacher will praise more than blame, at the same time using all at his command to help the pupil overcome difficulties.

Unassimilated pieces are worse than none. The teacher must exercise care, and piece care by giving his pupils extra, too, often by sending them both in technical and musical content.

Vacation will soon be at an end. Are you preparing yourself to enter upon your work with new ideas, fresh enthusiasm and confidence in your ability?

Wealth comes to few musicians. If you have entered the profession of music not because you love it more than any other, but because you expect it, as a business, to make you rich, you have erred greatly. Better become a carpenter or stockbroker, for there is no business that pays so poorly as art.

X-ample is better than precept. If instead of filling your pupil's mind with cumbersome rules you take examples and let your pupil deduce principles from them you will find his progress more rapid and satisfactory.

Youthfulness in a teacher is not to his discredit. If you are young you need have no fear of failure, provided your knowledge of your subject is above the average, and you possess the qualities mentioned at the beginning of this alphabet.

Zeal shown by a teacher in all he does will, sooner or later, influence the public in his favor. Success means work; hard, back-breaking work. The standards of art are the highest in life.

SOME APHORISMS OF LIST.

Music may be termed the universal language of mankind, by which human feelings are made equally intelligible to all.

It is not to be expected that an artist should plod to poverty, obedience and self-denial. His imagination able to serve great ends and long for liberality in every conceivable form, liberty being the inalienable droit of what is properly called the "free art."

Music in its essence does not belong exclusively to the sphere of sentiment. It is able to serve great ends and ideas in more ways than one. Thus, vocal music by the choice of language, whose effect is enhanced by its instrumental music by its descriptive power in the form of "program" music.

The end of a mastery of style is to enable an artist to execute the most intricate and difficult compositions, indeed, so indispensable is it, that no artist can cultivate it enough.

True art deals only with the educated and select few, and would perish without their support.

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